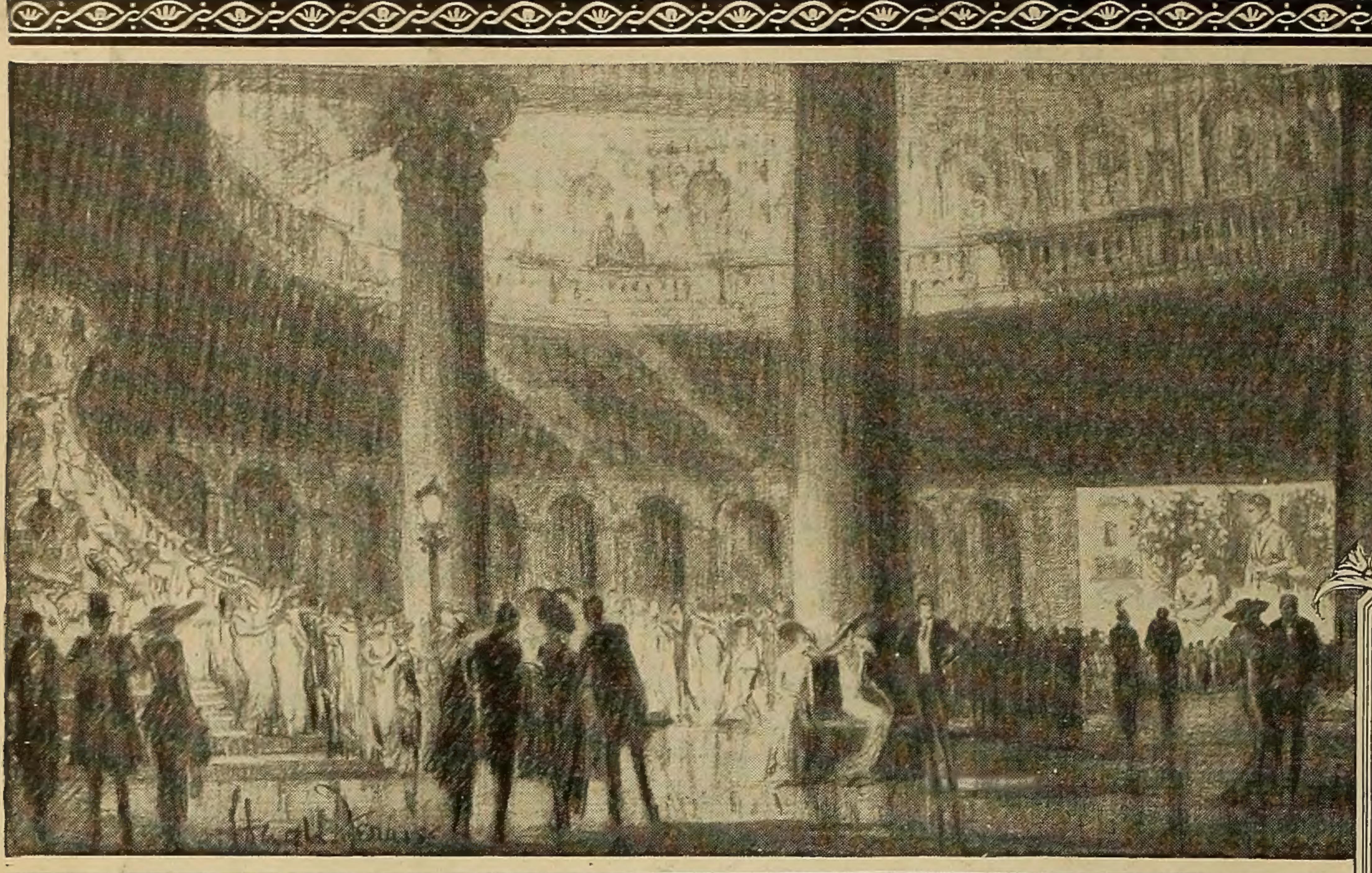


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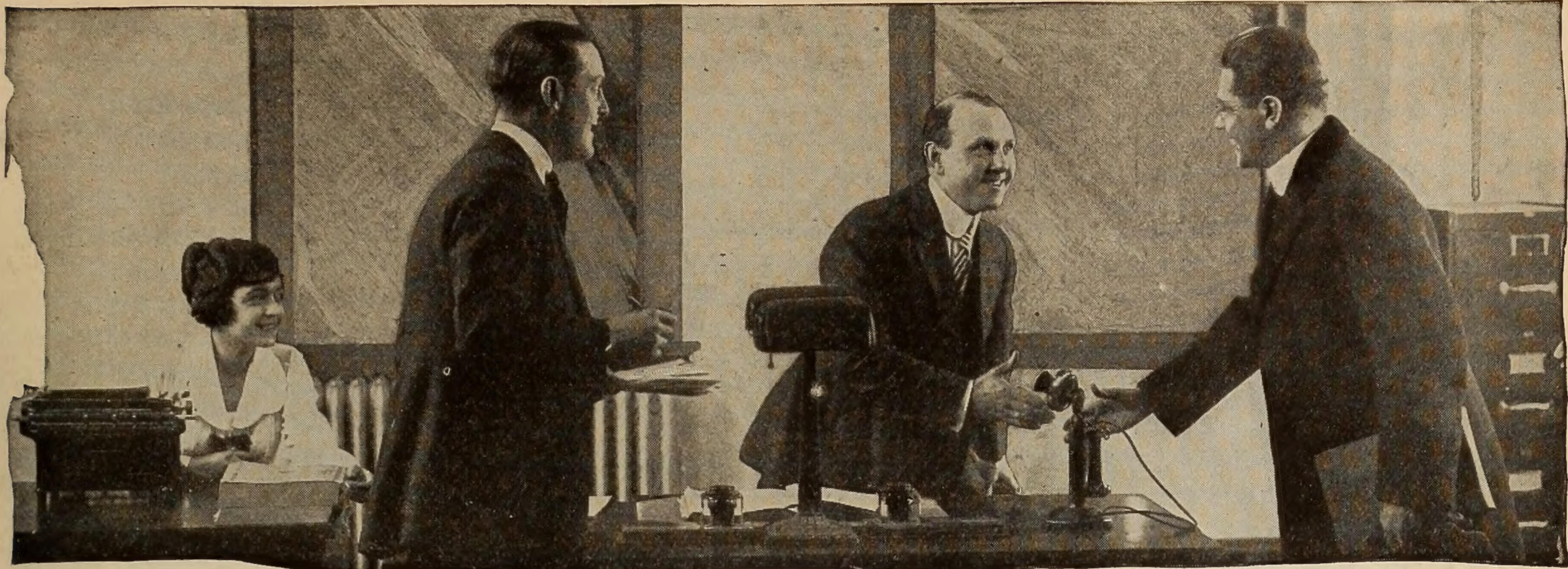
Enid Bennett in "What Every Woman Learns"
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"I was astounded at my new power over men and women. People actually went out of their way to do things for me—they seemed EAGER TO PLEASE ME!"

The Secret of Making People Like You

"Getting people to like you is the quick road to success—it's more important than ability," says this man. It surely did wonders for him. How he does it—a simple method which anyone can use instantly

ALL the office was talking about it and we were wondering which one of us would be the lucky man.

There was an important job to be filled—as Assistant-to-the-President. According to the general run of salaries in the office, this one would easily pay from \$7,000 to \$10,000 a year.

The main requisite, as we understood it, was striking personality and the ability to meet even the biggest men in their offices, their clubs and their homes on a basis of absolute equality. This the firm considered of even more importance than knowledge of the business.

YOU know just what happens when news of this sort gets around an office. The boys got to picking the man among themselves. They had the choice all narrowed down to two men—Harrison and myself. That was the way I felt about it, too. Harrison was big enough for the job, and could undoubtedly make a success of it. But personally, I felt that I had the edge on him in lots of ways. And I was sure that the firm knew it too.

Never shall I forget my thrill of pleasure when the president's secretary came into my office with a cheery smile, looked at me meaningfully, handed me a bulletin, and said, "Mr. Frazer here is the news about the new Assistant-to-the-President." There seemed to be a new note of added respect in her attitude toward me. I smiled my appreciation as she left my desk.

At least I had come into my own! Never did the sun shine so brightly as on that morning, and never did it seem so good to be alive! These were my thoughts as I gazed out of the window, seeing not the hurrying throngs, but vivid pictures of my new position flashing before me. And then for a further joyous thrill I read the bulletin. It said, "Effective January 1, Mr. Henry J. Peters, of our Cleveland office, will assume the duties of Assistant-to-the President at the home office."

PETERS! Peters!—surely it could not be Peters! Why, this fellow Peters was only a branch-office salesman. . . . Personality! Why, he was only five feet four inches high, and had no more personality than a mouse. Stack him up against a big man and he would look like an office boy. I knew Peters well and there was nothing to him, nothing at all.

January the first came and Peters assumed his new duties. All the boys were openly hostile to him. Naturally, I felt very keenly about it, and did not exactly go out of my way to make things pleasant for him—not exactly!

But our open opposition did not seem to bother Peters. He went right on with his work and began to make good. Soon I noticed that despite my feeling against him, I was secretly beginning to admire him. He was winning over the other boys, too. It

wasn't long before we all buried our little hatchets and palled up with Peters.

The funny thing about it was the big hit he made with the people we did business with. I never saw anything like it. They would come in and write in and telephone in to the firm and praise Peters to the skies. They insisted on doing business with him, and gave him orders of a size that made us dizzy to look at. And offers of positions!—why, Peters had almost as many fancy-figure positions offered to him as a dictionary has words.

WHAT I could not get into my mind was how a little, unassuming, ordinary-to-look-at chap like Peters would make such an impression with everyone—especially with influential men. He seemed to have an uncanny influence over people. The masterly Peters of today was an altogether different man from the commonplace Peters I had first met years ago. I could not figure it out, nor could the other boys.

One day at luncheon I came right out and asked Peters how he did it. I half expected him to evade. But he didn't. He let me in on the secret. He said he was not afraid to do it because there was always plenty of room at the top.

What Peters told me acted on my mind in exactly the same way as when you stand on a hill and look through binocular glasses at objects in the far distance. Many things I could not see before suddenly leaped into my mind with startling clearness. A new sense of power surged through me. And I felt the urge to put it into action.

Within a month I was getting remarkable results. I had suddenly become popular. Business men of importance who had formerly given me only a passing nod of acquaintance suddenly showed a desire for my friendship. I was invited into the most select social circles. People—even strangers—actually went out of their way to do things for me. At first I was astounded at my new power over men and women. Not only could I get them to do what I wanted them to do, but they actually anticipated my wishes and seemed eager to please me.

One of our biggest customers had a grievance against the firm. He held off payment of a big bill and switched to one of our competitors. I was sent to see him. He met me like a cornered tiger. A few words and I calmed him. Inside of fifteen minutes he was showering me with apologies. He gave me a check in full payment, another big order, and promised to continue giving us all his business.

I could tell you dozens of similar instances, but they all tell the same story—the ability to make people like you, believe what you want them to believe, and to do what you want them to do. I take no personal credit for what I have done. All the credit I give to the method Peters told me about. We have both told it to lots of our friends, and it has enabled them to do just as remarkable things as Peters and I have done.

BUT YOU want to know what method I used to do all these remarkable things. It is this: You know that everyone does not think alike. What one likes another dislikes. What pleases one offends another. And what offends one pleases another. Well, there is your cue. You can make an instant hit with anyone if you say the things they want you to say, and act the way they want you to act. Do this and they will surely like you, and believe in you, and will go miles out of their way to PLEASE YOU.

You can do this easily by knowing certain simple signs. Written on every man, woman and child are signs, as clearly and distinctly as though they were in letters a foot high, which show you from one quick glance exactly what to say and to do to please them—to get them to believe what you want them to believe—to think as you think—to do exactly what you want them to do.

Knowing these simple signs is the whole secret of getting what you want out of life—of making friends, of business and social advancement. Every great leader uses this method. That is why he is a leader. Use it yourself and you will quickly become a leader—nothing can stop you. And you will want to use it for no other reason than to protect yourself against others.

WHAT Peters told me at luncheon that day was this: Get Dr. Blackford's "Reading Character at Sight." I did so. This is how I learned to do all the remarkable things I have told you about.

You have heard of Dr. Blackford, the Master Character Analyst. Many concerns will not employ a man without first getting Dr. Blackford to pass on him. Concerns such as Westinghouse Electric and Manufacturing Company, Baker Vawter Company, Scott Paper Company and many others pay Dr. Blackford large annual fees for advice on dealing with human nature.

So great was the demand for these services that Dr. Blackford could not even begin to fill all engagements. So Dr. Blackford has explained the method in a simple seven-lesson course entitled "Reading Character at Sight." Even a half-hour's reading of this remarkable course will give you an insight into human nature and a power over people which will surprise you.

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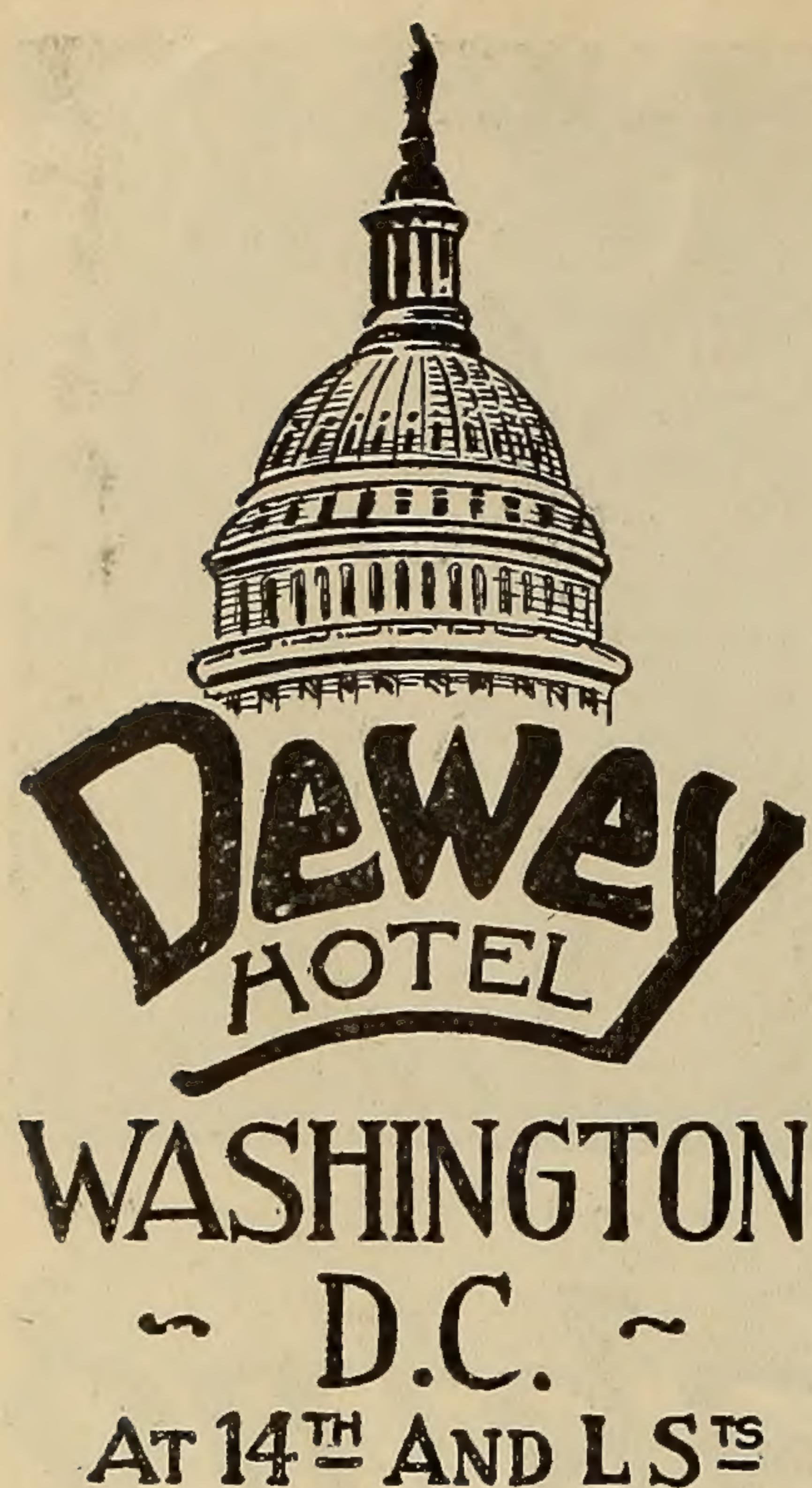
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
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Published monthly by Leslie-Judge Company, 225 Fifth Avenue, New York City

New York, December, 1919



Here, in the midst of woolly stuff, is Clara Horton, who plays the lead in the first Goldwyn eminent author production, "The Girl from Outside," by Rex Beach. Miss Horton is dressed for Rex Beach weather, which usually has all the "outside" there is.



UNIVERSAL

What's in a name? Lots. Could you think of a better name for Miss Merriam than the one she was born with? She lives up to it with both her smile and her eyes. The fact that she is leading woman for Lyons and Moran may help some, too, of course. They do not specialize in gloom. The rest of her name is Charlotte.

Flash Backs

Some News Nuggets and Critical Quips

THE announcement of Viola Dana's picture, "Nearly Married," worried us until she came along as "Some Bride," and we were relieved to see that everything was conventional, after all.

Two Japanese players of great popularity in their own country have formed a company to produce pictures in America. They are Uraaji Yanahawa and Sojin Kamiyama, said to be the Sothern and Marlowe of Nippon. It would be hazardous to guess whether it is Uraaji or Sojin who closely resembles our Julia.

"A Scream in the Night" is the title of a new Select drama. Can it have anything to do with busted water pipes?

Street railway strikes make pessimism in plenty, but one may always be thankful that street traffic is not supervised by Sunshine Comedy cops.

The long interval between Chaplin productions may possibly be explained by means of a celebrated fable. The smaller animals of the jungle claimed superiority over the lioness because their offspring were so much more numerous.

"True," replied the lioness calmly, "I may have but one child at a time; but remember, please, that one is a lion." We donate this without charge to the Chaplin publicity foundry.

One of the more engaging announcements of the theatrical season reaches us as we shimmy to press. It is to the effect that Sol Lesser, one of our more or less Hebrew press agents, who is at present busy exploiting Mack Sennett's "Yankee Doodle in Berlin" and personally conducting the Sennett Bathing Beauties on their country-wide tour, is also engaged in the same official capacity for the famous Vatican Choir. The Choir left Rome under the direction of the Catholic Church, with the Pontifical bless-

ing of the Pope and everything. Boys, boys, what are you coming to! And only a few weeks from home!

One of our best little scenario writers answers blithely to the name of A. Stringer. It appears to be a mighty comprehensive name for a best little scenario writer to flaunt.

"Common Property" is the title of a new Universal picture. If they don't look out, they'll find a title some day to offend somebody.

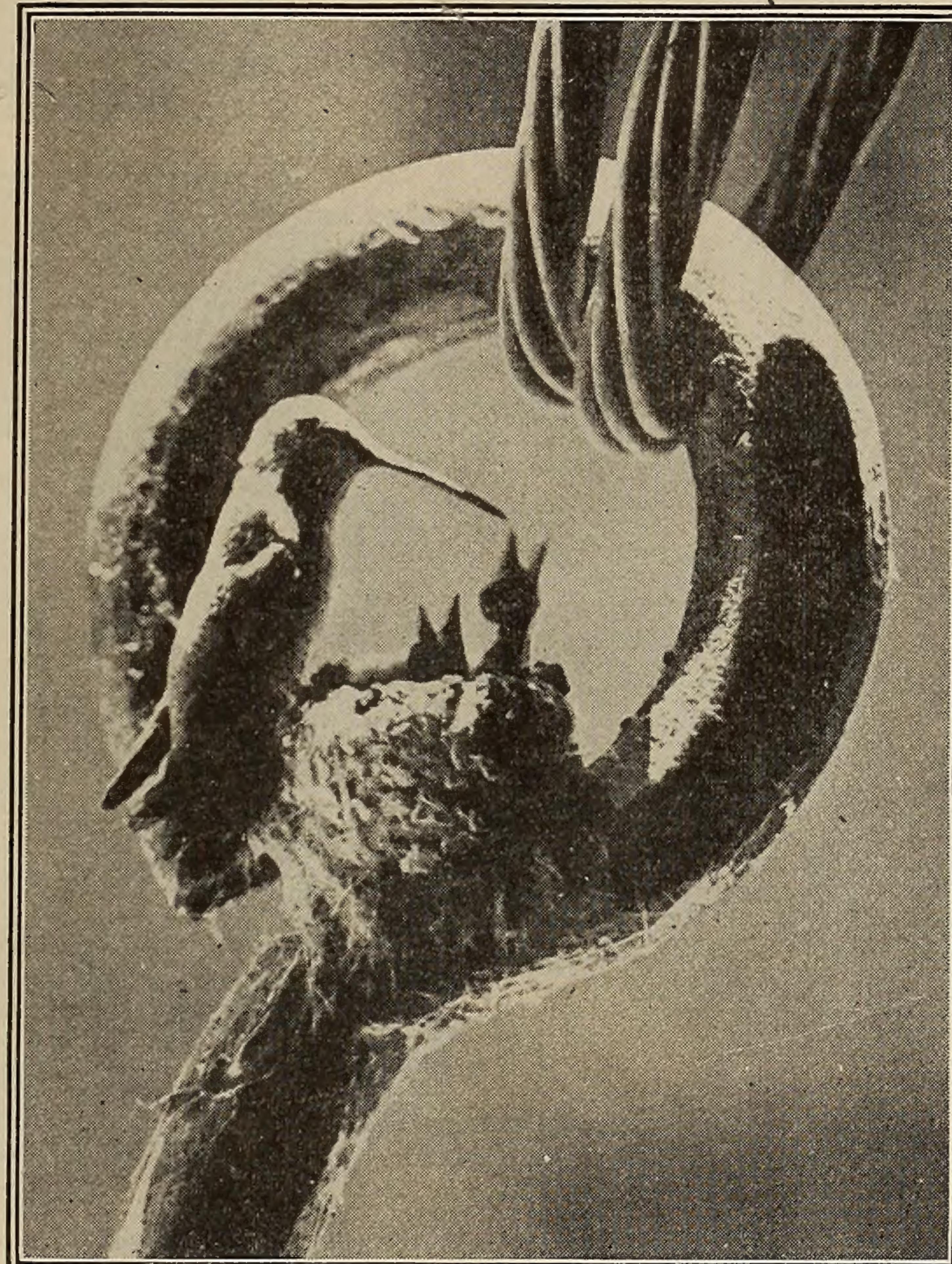
The Central Park Theater at Allentown, Pa., has money scattered all around in odd places, for visitors to discover and keep. Well, almost anything helps to take one's mind off the pictures.

There is an actor hereabouts rejoicing in the name of Lloyd Bacon. A gushy young thing, desirous of airing her erudition in the fond hope of making a hit with the handsome actor, asked him recently if the rumor were really true that he wrote all of Shakespeare's lovely stuff.

Certain "extra" people encourage their incomes by going at the job with enthusiasm. When they are cast in a rough-and-tumble fight, each aims for his adversary's most disreputable item of apparel and gives it the grand wallop, because the owner thereof can then call upon the management for renewal of demolished hat, coat or shirt, or money com-

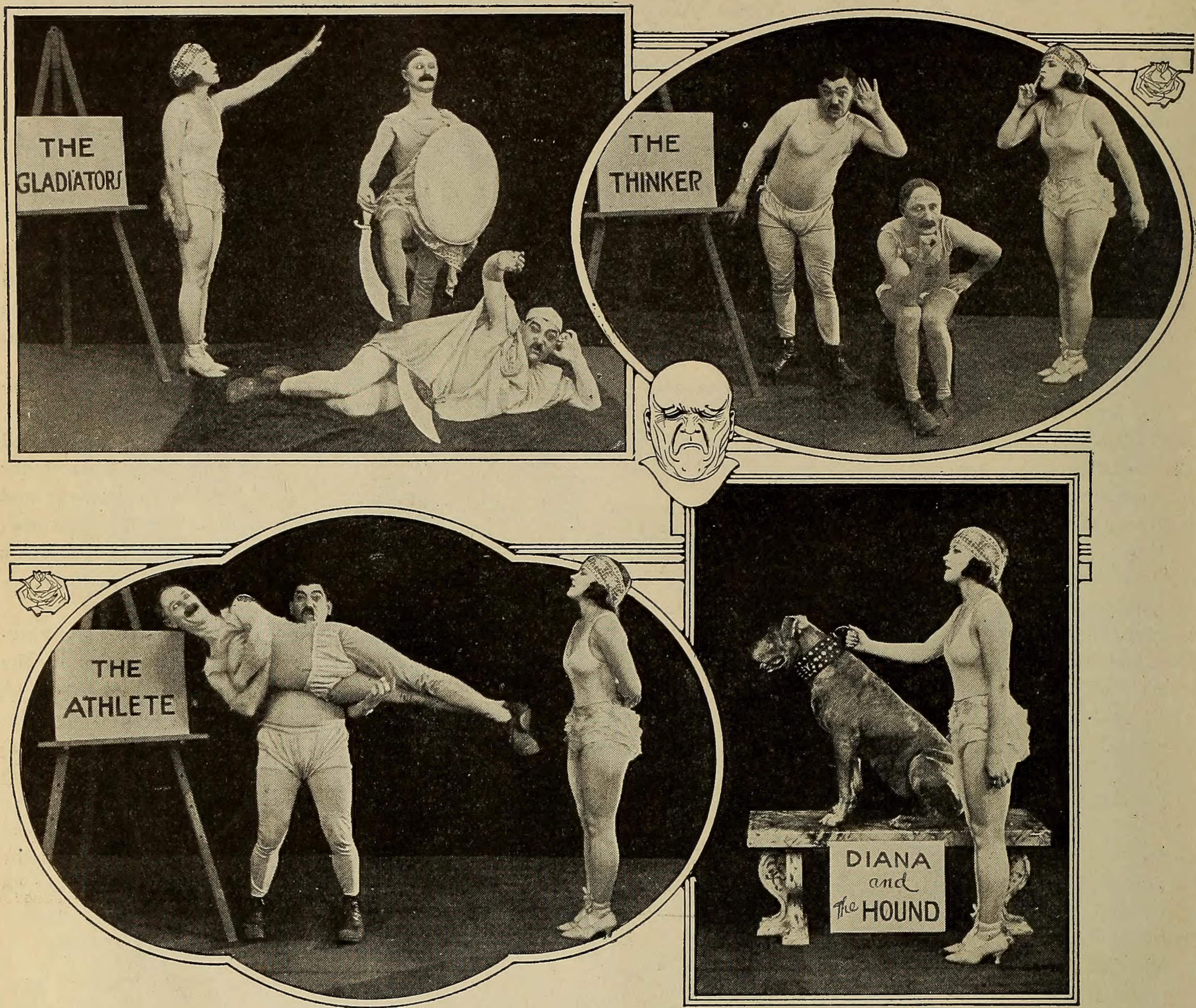
pensation therefor. In "Three Black Eyes" one fight had seven re-takes. All of the cast in that scene but the star was 'way to the good.

The oracles of old have nothing on "The Answer Man." He tells one of his trusting friends: "I can't tell you why you are unable to market your scenarios; I haven't read your scenarios." After that, who can doubt his wisdom?



Among the celebrities out at Universal City are four who are not listed on the pay roll, but who take up a great deal of attention, never-the-less. They include a father and mother humming bird and two baby humming birdlets, who set up house-keeping in the eyelet of a wire cable running from the top of a telephone post to the ground. The Universal studio force assists the parents in supplying tiny worms and bugs for the infants, which help is received in the same spirit in which it is offered.

Putting the Public Wise to Sculpture



PARAMOUNT-SENNETT

Ben Turpin, Charles Lynn and Marie Prevost engaged in the noble work of bringing Art to the masses through the medium of the movies. The educational film is playing a part of increasing importance.

No Wonder

The moving picture director was consulting his family physician. He had been overworking himself for the past six months and was on the verge of a mental breakdown. It was all because his actors and actresses were too temperamental; they pretty nearly had him crazy.

"You say you have spells every so often during which you have hallucinations," mused the physician. "That's very strange for a man of your type. Just what kind of hallucinations do you have?"

The moving picture director looked wildly about. "I see stars!" he answered.

It's a Hard Life, Mates

It was four p. m., and the great movie comedian was resting after a hard day's work. Since noontime he had kicked 17 extras in the cafe scene, washed the faces of 22

more extras with over-ripe custard pies, and made love to 27 additional extras of the opposite sex. No wonder the poor man was exhausted. Suddenly remembering that it was pay-day, he called the transfer company on the 'phone and told them to send up two of their strongest trucks to remove his weekly wages to the bank. Then, after refusing to see the Secretary of the Treasury, he picked his favorite Stradivarius out of the waste basket and rendered, with characteristic feeling and pathos, that touching little ballad, "If I Had All the World and Its Gold."

The Re-writers

Flora—I wonder why the audience never cries "Author!" at the first showing of a photoplay, like it does at a stage play?

Fauna—Oh, it would be almost impossible to decide between the claims of the scenario editor and the director as to which should have the credit.

BEHIND THE LINES

THE rain comes down in a swirly mass, with a whale of a gale behind her! Heroine's lost on the mountain pass, and the hero is out to find her! He finds her soaked—in the villain's paws—while the rain on 'em both is spillin'! Then the soggy hero clamps his jaws, and he soaks that soak of a villain!

*"All this I see, but I don't get wet,
For I am a lucky guy, you bet—
I am the camera man!
You see, the pipes where the rain is sprayed
Are above the set; they are not layed
Over the camera man!
The fan that makes the water whiz
Lays offen me; it would queer the biz
If it fanned the cam'ra man!
Though the star is soaked and the staress, too,
And the villain moistened through and through,
I'm as dry as a guy in Timbuctoo—
I am the camera man!"*



A dance-hall fight, and the air is thick with bullets and fists and benches! It surely looks to a peaceful hick like a busy day in the trenches! It seems the guy in the hairy pants was strong for the gal named Lizzie. But Liz with another guy WOULD dance, so that cowboy sure got busy!

*"All this I see, but I don't get shot,
And I'm right there where the shooting's hot—
I am the camera man!
Bottles are smashed and the lamp shot out,
Heads are punched, but there's nary a clout
Lands on the camera man!
The six guns pop and the bullets spit—
You know they're real, 'cause you see 'em hit—
But not the camera man!
If they shot me, they would have to do
The blamed fight over again anew.
They're mighty careful of me, it's true—
I am the camera man!"*

—Harry J. Smalley.

Celluloid Celebrities

By M. L. E.

C LARA KIMBALL YOUNG'S hobbies are all four-footed, except the ones that have only two feet. She loves birds and animals, and has an amateur menagerie, part of which is at her home and part at the Garson studio, where she has her company. Foremost among her favorites is Wang, a yellow Chow dog, who has an ingrowing dislike for having his picture taken, and who occasionally reverts to type by killing a studio cat or bringing a bone of ancient vintage into the ivory and blue dressing-room of his mistress. Then there is Pretty-Pol, a white cockatoo with a green topknot, and he felt the call of the wild recently and escaped from his perch to the top branches of a eucalyptus tree near the studio, and for two whole days refused the entreaties and blandishments of Miss Young and the entire company who tried to coax him back into captivity. When his lovely mistress called to him, he cocked his head, winked a naughty eye and said, "Hello, Clara! Ha, ha!" But when the director tried moral "suasion," Pretty-Pol told him sharply to go to a certain warm climate. He was finally captured by a small boy who climbed the tree, and was restored to his perch—this time with a string around his leg. Miss Young has a fine collection of goldfish, Finnish Giant rabbits, Indian parakeets and Angora cats.

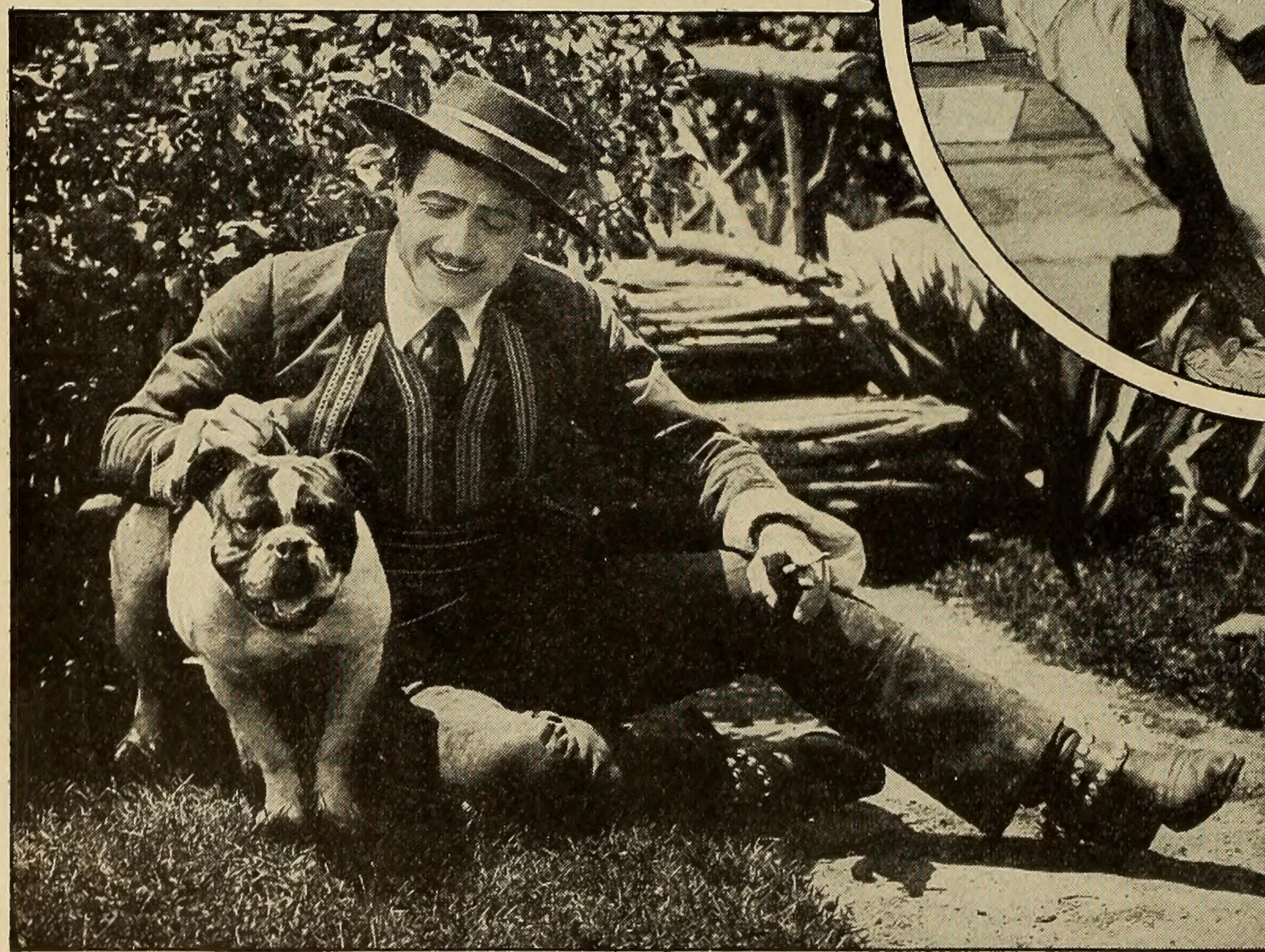
Her other hobby is gardening—or, to be exact, "Fussing around the place," as she calls it. She and her father, Edward Kimball, take a great pride in their Hollywood

home, and the lovely Clara dons overalls and a slouch hat and helps him paint a fence, water the lawn and trim the rose bushes. It's lots of fun, says the star, and, besides, it's an excellent way to reduce.

M ARIE PREVOST, of the Mack Sennett studio, is one of the few bathing beauties whose aptitude for athletics does not stop short at posing on the beach in a sad-sea-wave concoction that was never meant for contact with the briny deep. She was born in the backwoods of Canada, and her father taught her to swim, skate, sail a boat, and also to ride a surf-board. There is more to this last sport than there seems to be on first glance. It looks easy, but— Anyway, Marie is an expert at it and loves it. While over at Catalina Island for a vacation, she was one of the few who dared surf riding behind a hydroplane going at a thousand knots an hour—at least, it seemed to be that fast, says Marie.



Alice Lake in the midst of an inspiration for a screen thriller.



Warren Kerrigan and his dog, Jerry, presented to him by Jack London.

Talk about luck! She didn't even apply for a job. She and her father were visiting in Los Angeles, and were standing outside the Sennett studio watching the men load props and actors into a machine for a trip on location. A director saw Marie, stared openly, and



Clara Kimball Young in tight ones and loose ones. In the former, she is chumming with her chow dog, Wang. In the latter,

at last approached the two and asked if the "young lady" was looking for work. Marie said she wasn't. The director said he was sorry, because if she was—Marie said, well, maybe she was. The director introduced her to Mack Sennett—and that's how the comedy screen got "Sweet Marie."



LEE MORAN, of the comedy team of Lyons and Moran, is the proud father of a baby girl named Mary. He maintains that she already shows symptoms of becoming a famous comedienne, but Mrs. Moran says nothing doing, that one professional in a family is enough, and that father can wear the laurels for the crowd.



Since mentioning Lee Moran, it will be necessary to say something about Eddie Lyons, because they are chummier than the Siamese twins and are rarely apart. Eddie

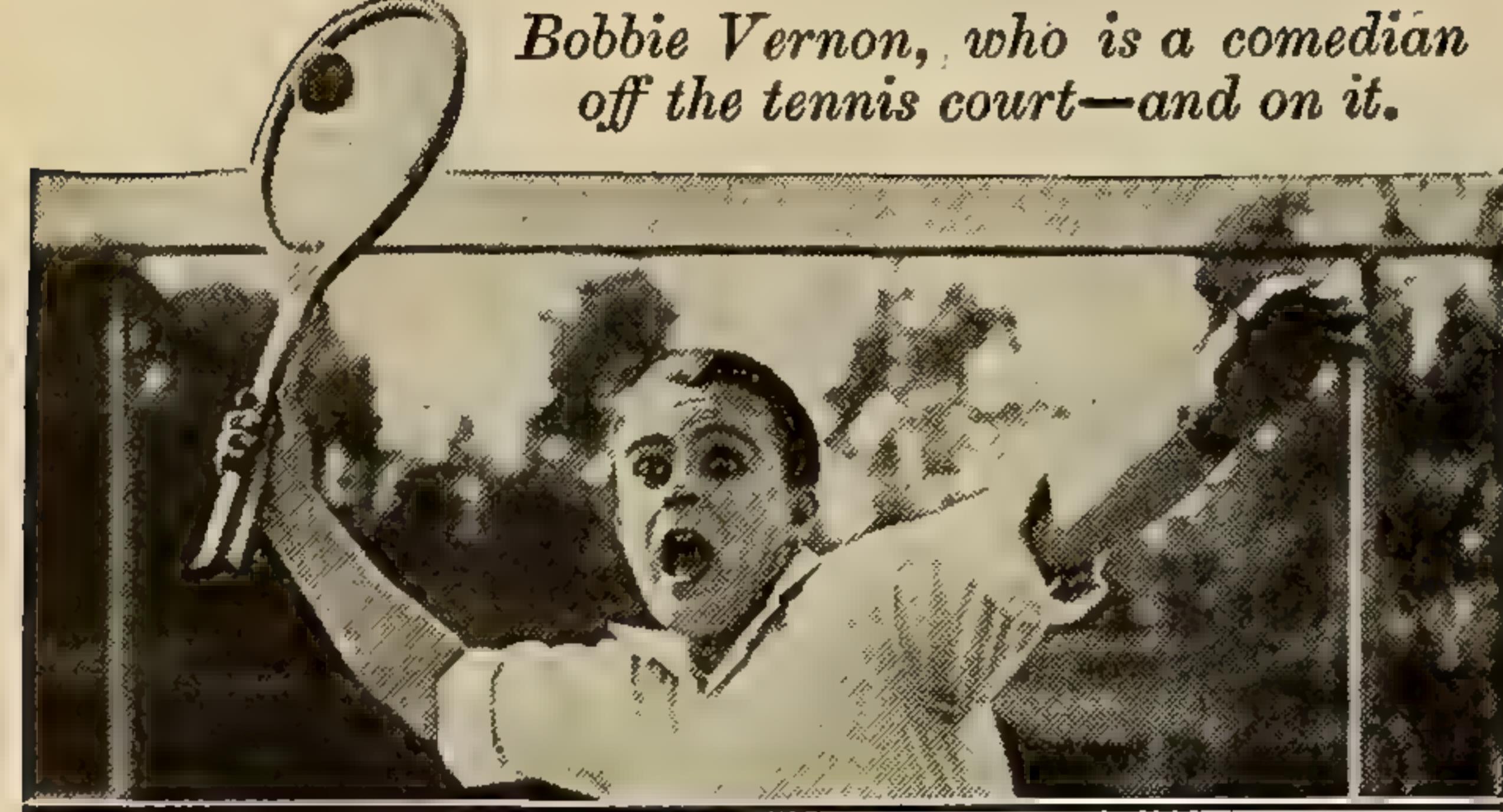


(the oval) she is engaged, recreatively, in painting a house. By loose ones we mean overalls, of course. She loves to tinker.

got two letters from a Japanese fan the other day. One was from a girl, saying that she would like to meet him up in her room face to face with his handwriting—which, being interpreted, he took to mean that she wanted his autographed picture for her boudoir. The other was from a male admirer and read thusly: "My Dear Mr. Eddie Lyons. May I have the pleasure of communicating to you? But I am afraid if you can hardly read poor my letter, perhaps you would be greatly pained when you received this which was sent from a really stranger to you. I have heard that you are a most popular star in your country. Your high reputation has spread beyond the sea. I saw in Japan all the movies in which you played some parts. As I should like have your memento, please send me immediately your latest pose which you signed your name."



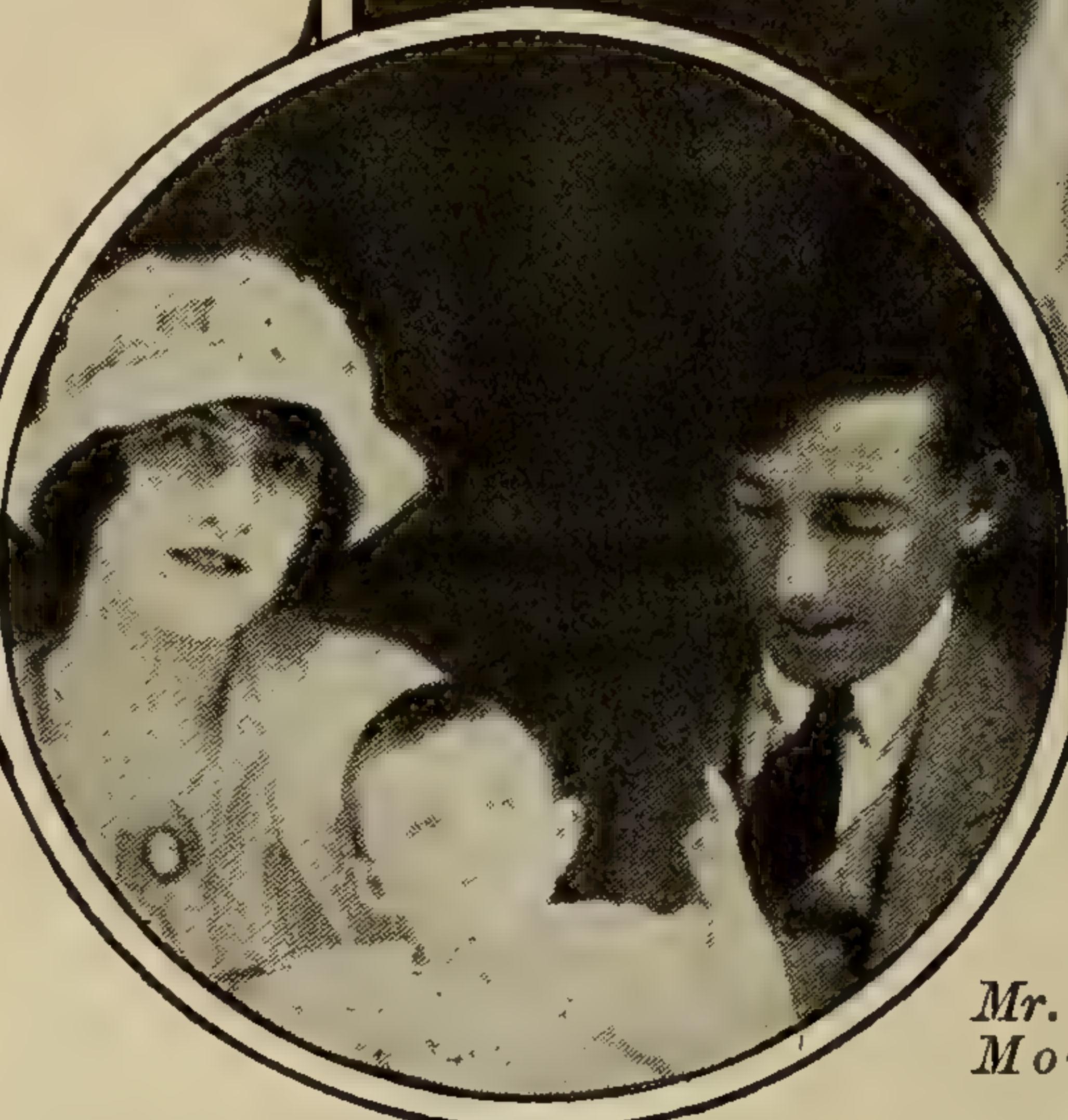
Fay Tincher,
as she headed the
Wild West pa-
rade in Seattle.



Bobbie Vernon, who is a comedian
off the tennis court—and on it.



Catherine Curtis, who
will head her own com-
pany for producing
screen features.



Mr. and Mrs. Lee
Moran and baby
Mary Moran.

THE latest addition to the ranks of women stars producing their own pictures is Cathrine Curtis, who took the part of *Sammy Lane* in Harold Bell Wright's production of his book, "The Shepherd of the Hills." It was her first picture, and the noted author picked her as the type for his heroine when he met her socially in Arizona. Her success was such that she was urged by various companies to sign contracts; but being independently wealthy in her own right, she set out to make her own features and is at the head of a corporation which will feature her. She is physically a very "different" screen type, being tall and of Junoesque proportions. If the public admires her type of beauty, it may mean the general exodus of the petite heroines who up to date have been in vogue. In other words, perhaps Cathrine will start a new style in heroines. There are those who hope she will.

WHEN Fay Tincher was in Seattle at the film convention held there recently, she headed the "Wild West" parade and galloped at the head of it, leading a band of Indians and cowboys. The admiring pedestrians who lined the walks to cheer the peppy little star never dreamed that she wasn't born and bred in a saddle; but, one year ago, a horse was a strange animal to Fay, in the same class with tigers and Wall Street bulls. The extent of her riding experience was on a wooden horse in a merry-go-round. Then Al Christie put her in a Wild West picture, "Rowdy Ann," and the script called for riding—real

riding. Fay wasn't going to let a double do her work for her, so she learned to ride. She was thrown off twice, stepped on once, was so sore after the first lesson that she couldn't walk the next day—but she learned how to ride. Any cowboy will tell you that now Fay is *some* cowgirl. The press of Seattle commented upon the fact that she was a "typical Western girl," to whom riding came "as naturally as breathing." Aside from the fact that Fay was brought up in Chicago and until very recently didn't know which side of a horse to mount, the story was absolutely correct.

A LICE LAKE, the versatile comedienne, is writing screen stories in her leisure moments. And, paradoxically, they aren't comedies. Alice likes blood and thunder, buckets of blug and a gory ending with all the characters draped around the stage in a dead and dying condition. Alice admits that she hasn't sold any scenarios yet, but she is still in hopes; and when she does get one over, she says, it will make the Jesse James episodes look like sugar-coated fairy tales.

WARREN KERRIGAN is the proud owner of a dog presented to him by Jack London, when the noted author visited him shortly before his death. Jerry is a bulldog and is named for the famous dog of London's story. The dog is in constant attendance at his master's

(Continued on page 46)

"The Dragon Painter" is Pure Japanese



1. *The last of the dragon painter and his daughter, the dragon maid.*

2. *The old painter plays his trump card; a glimpse of the girl.*



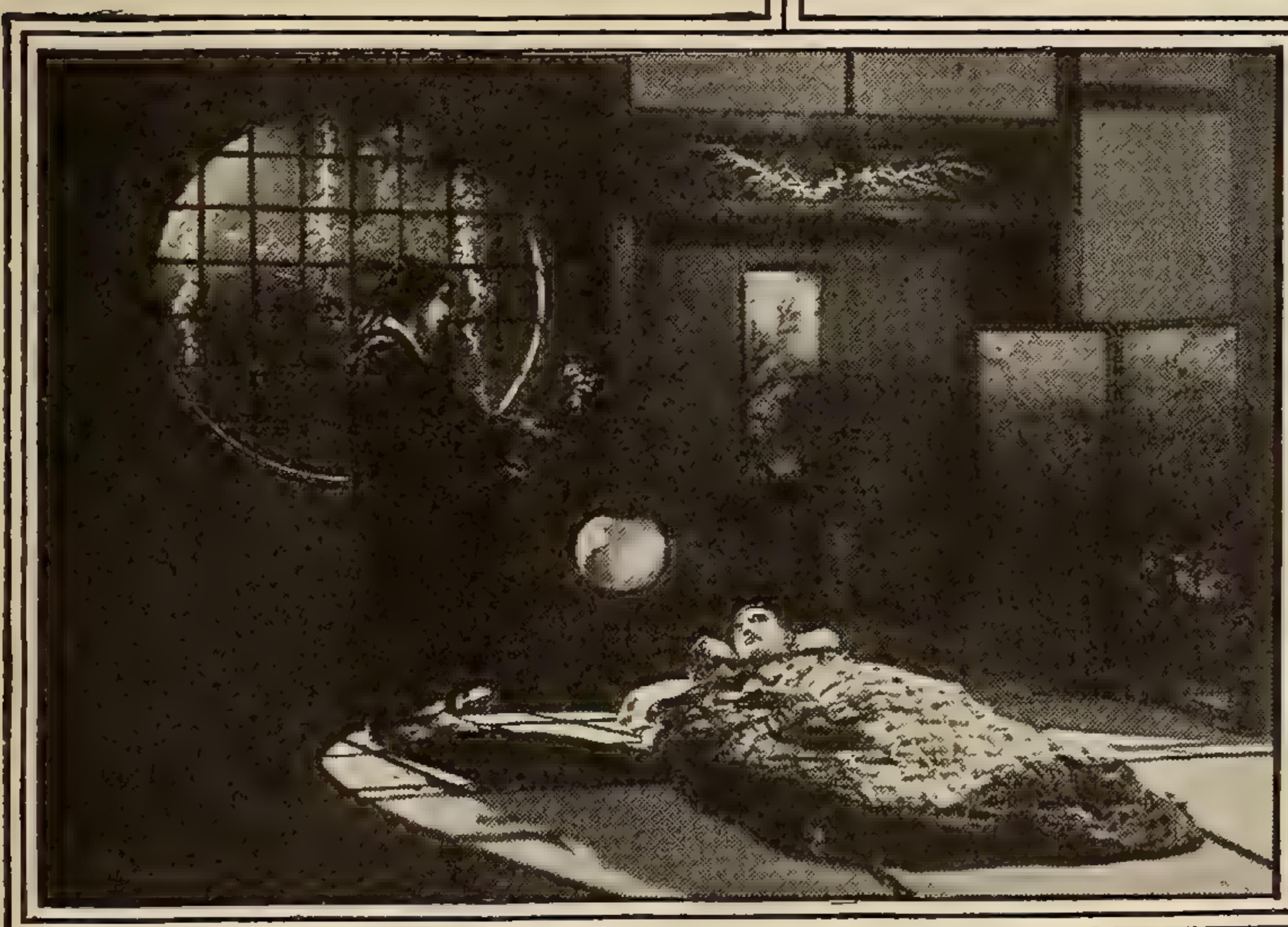
3. *Kano gives Tatsu the lovely Ume Ko in marriage.*

Told in a Moment

In "The Dragon Painter," Hayakawa plays the part of *Tatsu* a Japanese artist, a dweller in the wilds, who dreams some day of meeting his "Dragon Princess," the embodiment of his ideals of beauty and love. He scorns the amenities of civilization and is prevented from fleeing back to the wilderness only by a glimpse of the daughter of an old dragon painter *Kano*. Love for the new-found girl proves stronger than love for his art and so intense is that love, it hampers his work with brush and colors. The Japanese wife, convinced that it is she who retards his success, leaves him, for his sake. She returns, however, for a happy Nippon ending when an applauding art world hails the new painter and her lover's genius is proven.



4. *The course of genius does not run smooth, with love competing.*



5. *To Tatsu in his dreams comes the girl to give him strength to strive on.*



6. *Which, we take it, is the Japanese equivalent of a studio tea. Genius wife.*

Comments and Criticisms of a Free-Lance

By LINDA A. GRIFFITH

(*Mrs. David W. Griffith*)

How the Movies Solve It

CAPITAL and Labor is the theme of "The Right to Happiness," a Universal photoplay starring Dorothy Phillips. How motion picture producers do love the subject! The biggest brains in the world are struggling for a solution of it and finding it quite the biggest job they have ever tackled. College presidents, writers, philosophers, experienced executives in the different industries, men prominent in the business and financial world are getting old and gray through their struggles to bring normal conditions out of the present chaos. Not so the movie director! He knows the solution! To him it is a simple matter—merely co-operation. So get "co-operation," and you will have no more problem. Allen Holubar will show you the way. He pulls the trick in "The Right to Happiness." There are factory scenes showing discontented workingmen and strikes and things, but before the picture is over, the discontent has given place to great joy. Labor exchanges their dirty, worn suits for freshly laundered overalls, and as they swarm through the big gates of the factory yard at morning, noon and night, with broad, glad smiles, they seem like little angels fresh from heaven—they are so happy, sweet and pure.

All this happiness is brought about by one of a pair of Russian-born twins. It is not stated whether the twins were born in Russia or merely lived there as children. They were about three years old when a terrible massacre took place, and the twins were separated. One of the twins is found and reunited to her very wealthy father; the other is lost and becomes adopted by a peasant woman. The father leaves Russia with his only daughter and is later shown domiciled in a marble palace on Long Island. The other daughter has found her way to America and become a soap-box orator. She lives with her devoted foster-brother, apparently in the East Side of New York, but from the proximity to her father's mansion, we would judge this East Side to be located at Islip or Huntington, Long Island. However, to make a long story short, *Sonia*, the lost daughter, now an agitator and leader of labor riots, innocently



LINDA A. GRIFFITH

Editor's Note.—The writer, who began her career with the Biograph Company, is well known in the moving picture world. Her latest success was as star in her own, striking sociological play "Charity." She is a keen critic and analyst of all that pertains to motion picture art, and tells the truth about those who either strive for its downfall or work for its advancement.

tion. She seemed to think that smoking cigarettes was all that was needed to make her work as the agitator effective. She played the part like a tough East Side kid. Granting the cheap, trite story, a picturesque personality in this part would have helped a lot. Nazimova would have brought sincerity to the part and made it convincing. As the wealthy twin sister, Miss Phillips wore many gowns and featured ponderous headdresses. She even wore ermine on a visit to her father's factory.

Music and the Movies!

GEORGE EASTMAN'S gift of \$3,500,000 to the University of Rochester for the development of the music side of motion picture entertainment is another evidence of the almost unbelievable growth of the motion

heads a mob to the very door of her long-lost father's home. Her father is a magnate who employs thousands of men, but he doesn't treat 'em right. *Sonia* is going to change all this. As the mob surges up the steps, led by *Sonia*, the magnificent sister *Vivian*, in a million dollars' worth of clothes, is struggling to reach safety. She was just returning from a visit to the factory to see how the poor wretches who worked for her father were treated. She is nearly demolished when a pistol flashes near by. *Sonia*, to protect the pretty lady in the beautiful clothes, steps to the front and is shot. So heroically does the poor little Russian emigrant on the steps of her father's mansion, all unknown, give her life. She receives the bullet, saying "Death is easy!" They bring her into the house to die. She never learns the magnificent lady is her sister, nor that the big, strong, selfish magnate is her father. But the father and daughter learn it is the long-lost *Sonia*. Her father recognizes his child, and the foster-brother is there to tell the story of the adoption by his mother at the time of the massacre. Shortly afterward co-operation is introduced in the father's factories. There is no more labor problem!

Stupid as it is, and useless, unnecessary and untrue, the picture would have been greatly helped if Miss Phillips, who plays both sisters, had any ideas of characteriza-

picture art. It is but ten short years ago that about the best one could find as a musical accompaniment to a motion picture was a shrieking, banging electric piano. Other theaters maintained a piano and a player. Which was preferable, it was hard to say. Some of the pianists were very temperamental and played whatever suited their particular fancy. What was taking place on the screen was no concern of theirs. If the player liked Tosti's "Good-bye," he was going to play it. What matter that it accompanied a scene of wild joy in a '49 mining camp? Were the pianist of the "jazz" temperament, the audience would be treated to "There'll Be a Hot Time in the Old Town To-night," even though, on the screen, *Little Eva* might be dying. What a part in the betterment of picture presentation music has played! In the early days the music was so poor and unsuitable, the fear was it would kill whatever artistic merit the picture might possess. Nowadays many pictures have a hard time living up to the musical accompaniment. Mr. Eastman's generous gift would seem to presage the development of the two arts to such a degree as to tremendously enhance the patron's pleasure. Dr. Rush Rhees, head of the University of Rochester, in speaking of the project, makes this interesting prediction: "Just as music wedded to drama has made opera, which is probably one of the drama's highest forms, the time may come when the alliance of music with the motion picture will carry in its train compositions to accompany certain significant pictures and pictures that are adapted to certain musical compositions. So there may come in the development of the motion picture something comparable to the development of the opera." Not a bit improbable, but who would have dared even think it ten years ago?

The Mystery of the Buttonless Gown

Occasionally we find a motion picture with a genuinely unsolvable mystery. Though it came rather late in the story, it held me close and eager to the very end. The gown was most becoming in cut and color, and Elsie Ferguson wore it gracefully. As she raised her arms to hide her sobs, I thought the solution was there; but no, it didn't button down the side. The slight shadow for the moment misled me. It

was plain that she would soon stride majestically out of the home of her lover, to which his hard-hearted father had intriguingly invited her for the week-end, in an effort with gossip to calm the son's ardor. She strode. But a full view of her back showed no sign of button, hook or fastener. And so the mystery of the buttonless gown remains locked in the bosom of Elsie Ferguson.

A series of scenes preceded the gown. In them Elsie was carried from her true love, at the behest of a selfish father, to far-away India and the arms of a drunkard, whom she married to relieve her father's poverty and her lover's impediment of a poor wife in the upbuilding of an ambitious career. The frequency with which the husband produced precious bottled liquids would have justified his death at the hands of any one of the envious hundreds in the audience in whom the labels aroused sad retrospect. But who actually did kill him was a mystery which gave opportunity for "The Witness for the Defense." The testimony of this Witness for the Defense secured the wife's acquittal upon the charge of murder. He then made advances which only a villain would make and a virtuous widow would reject. So she retreated from the Orient to the Occident. It was a long way to London, but thither the villain pursued her. Nothing is as true as true love, however, and the play ends as the villain reaches for his hat and the lover for his adored one, gown and all.

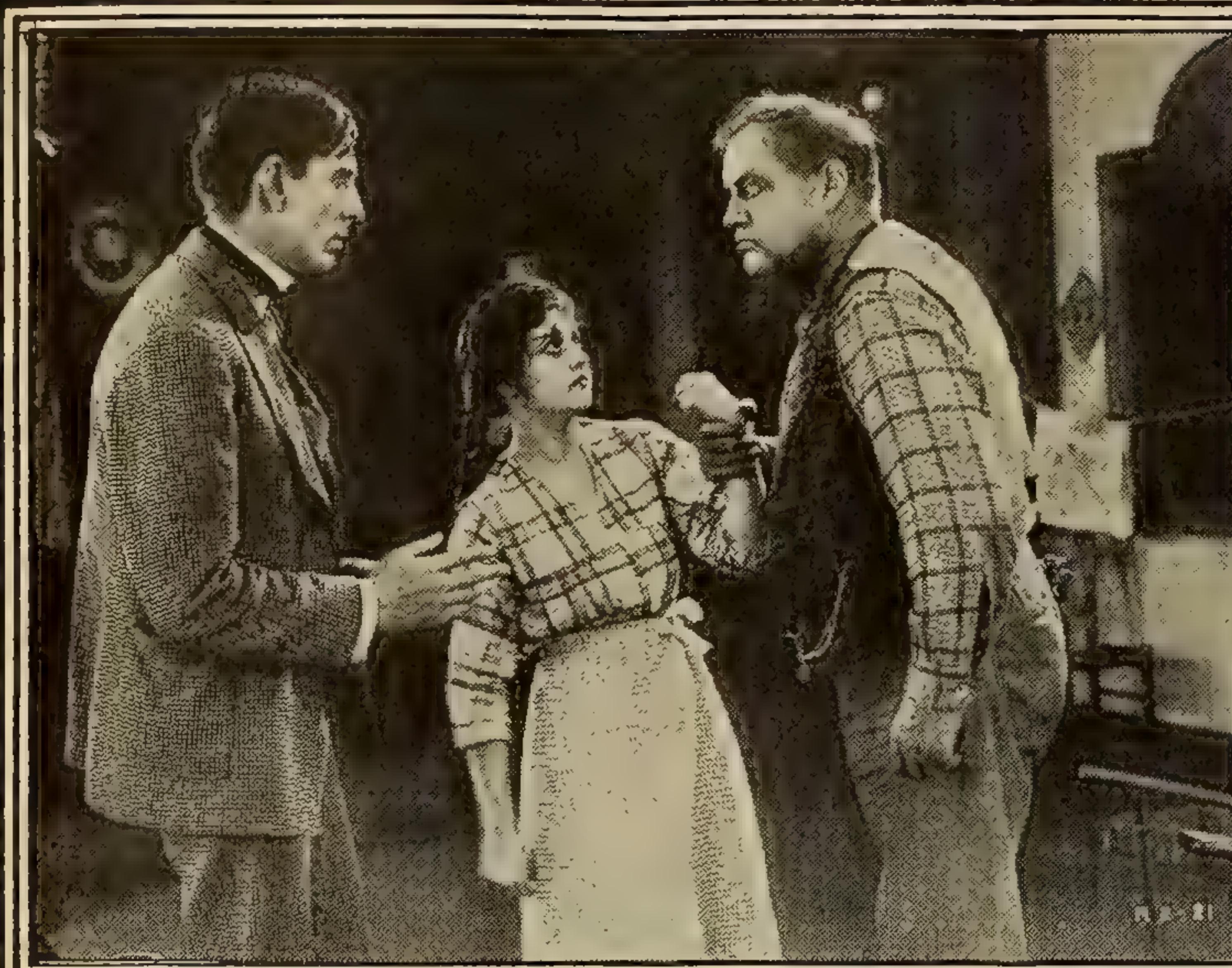
The picture is particularly noteworthy for the lightning-like contiguity of thought and event. Flash! Villain decides upon a hunt in order to meet *Mrs. Ballantine*, knowing her husband's proclivity for drink stronger than ale. Presto, flash! Villain and hunters soon returning from a serafi, carrying a dead leopard. This animation extended itself even into the vegetable kingdom, for flowery petals fell in profusion as well in season as out with remarkable regularity and as if consciously posing for the pictures, in each and every one of the several "flashes" of the trained London garden to which we were treated. It is getting tiresome to have to see pictures which consist of a jumble of scenes tied together with a thread so slender that even a spider might well hesitate to venture upon it.

(Continued on page 32)



Folks in Vermont and Rhode Island think they know something about turkey raising, but when it comes to the real, finished article, like that which Naomi Childers is about to carve, you have to pass the laurels to the property man.

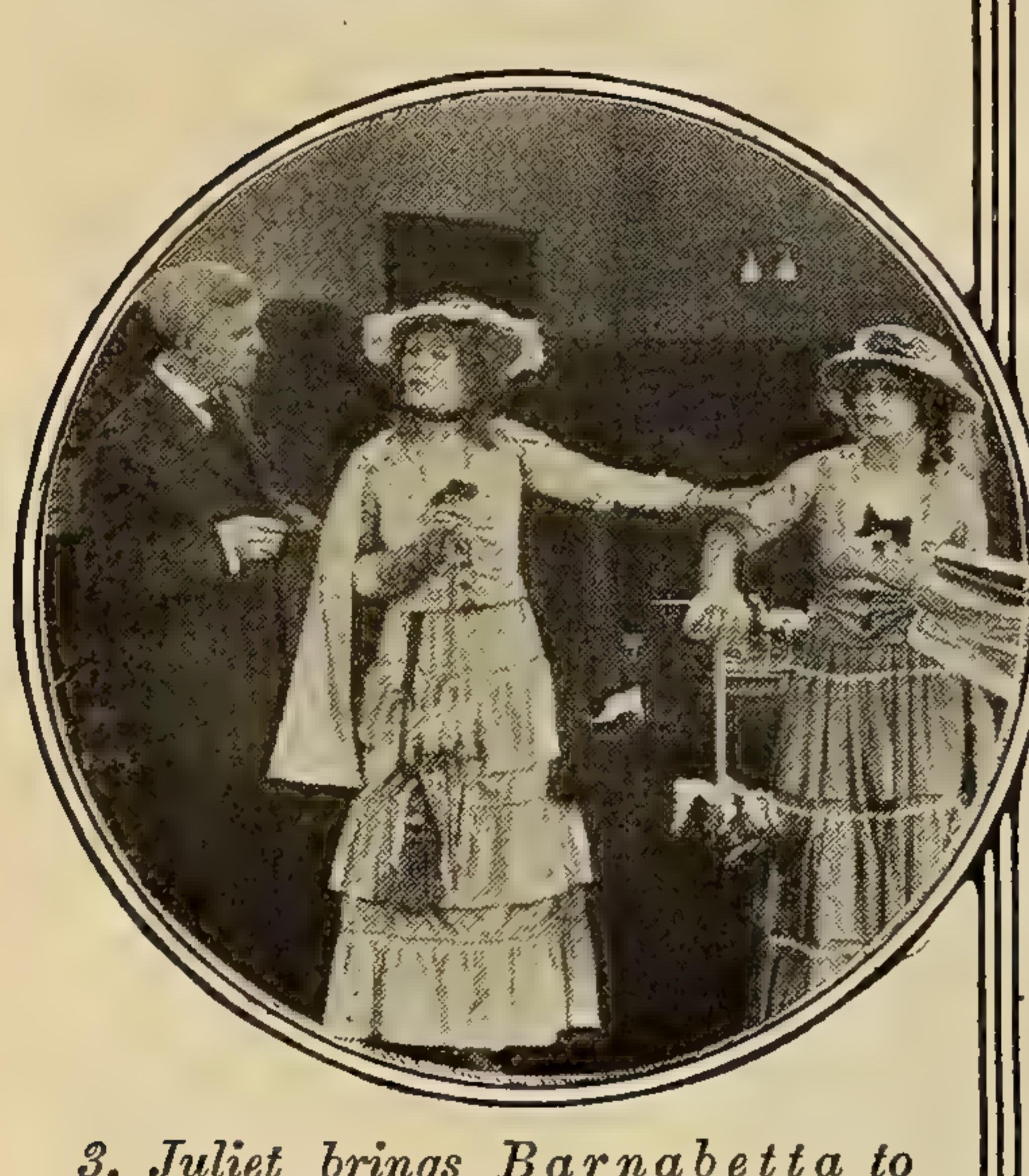
"Erstwhile Susan," a Back-Country Comedy



1. Buchter, the loutish schoolmaster, sues for the hand of Barnabetta, the household drudge.



2. Juliet, Dreary's new wife, undertakes to teach Barnabetta "manners."



3. Juliet brings Barnabetta to the little back-country college.

The Plot in Miniature

Barnabetta (Constance Binney) is an orphan drudge in the family of *Barnaby Dreary*, a farmer. When *Barnaby* marries *Juliet Miller*, *Barnabetta*'s life becomes a trifle less irksome. *Juliet* tries to educate her, but in a queer, old-fashioned way. Going to a small college, *Barnabetta*'s mannerisms soon wear off, and graduating, she becomes secretary to a senator, *Jordan*. Returning to the farm, she is wooed by *Jordan*, *Dr. Barrett*, president of the college, and *Buchter*, the local schoolmaster. She invites them all to dinner with her uncouth family and watches their reactions. *Dr. Barrett*'s blue blood rebels, but *Jordan* realizes he is in love with her more than ever, because of the fight she has waged to win her way.



4. The idol of the college, she is "discovered" by *Dr. Barrett*, the president.

REALART PICTURES



5. Barnabetta's test of her suitors; she makes all three of them face her family. The senator stands it best.



6. Love makes a difference. The emancipated "drudge" presses the trousers of her husband, the senator.



Those wishing proof that there is charm in simplicity are referred to this portrait of Jane Novak. Blue eyes and blond hair are descriptive details hardly necessary to add; they seem part of the plans and specifications. Miss Novak has wept, laughed and loved in company with some of the screen's best leading men. She is now leading woman for Herbert Bosworth. *Lucky Herbert!*



Madge Kennedy has won her popularity by steadily "climbing up the Goldwyn stairs." There really is no need of all that fur. The welcome given a Madge movie is tropic in its warmth, no matter on what parallel of latitude it may be shown. We can't believe she's cold. The pose is a ruse to get a pretty hand in the focus.

Look Here for Christmas Hints



As evidence of peace and plenty, you may like a copy of this one of Alice Brady's new hats.



Or Julia Faye's crepe frock trimmed with wool flowers of brilliant hues.



If it suits your style and your purse you may copy this costume of Billy Burke—fur from hat to boots. Seal, squirrel, or mink may be used.



Dorothy Dalton's gown has metal embroideries, blending gold, silver, copper and bronze. Star gazing Ethel Clayton suggests silver fox is suitable.

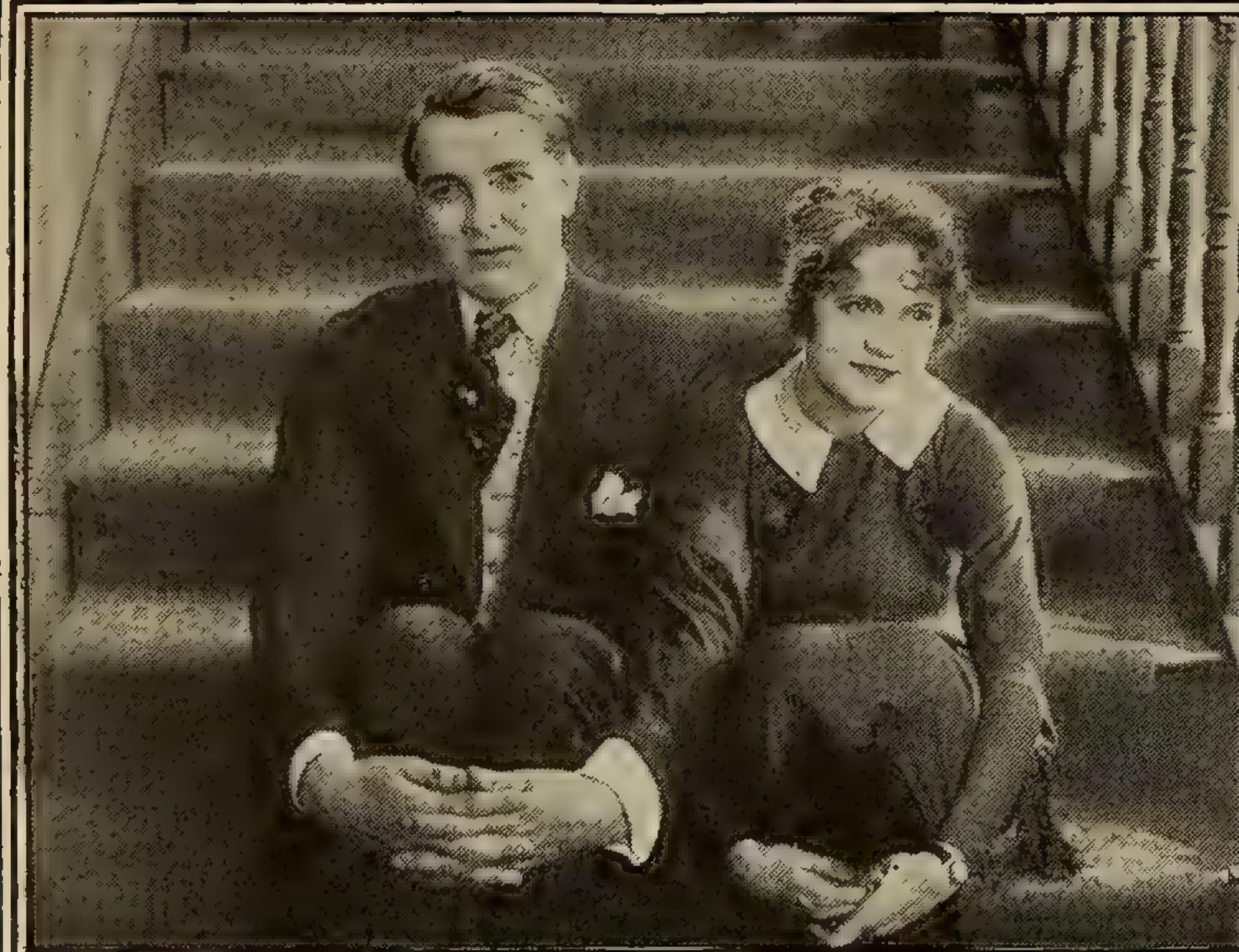


Sometimes a Jack Frost creation such as this worn of Pauline Bush will win.

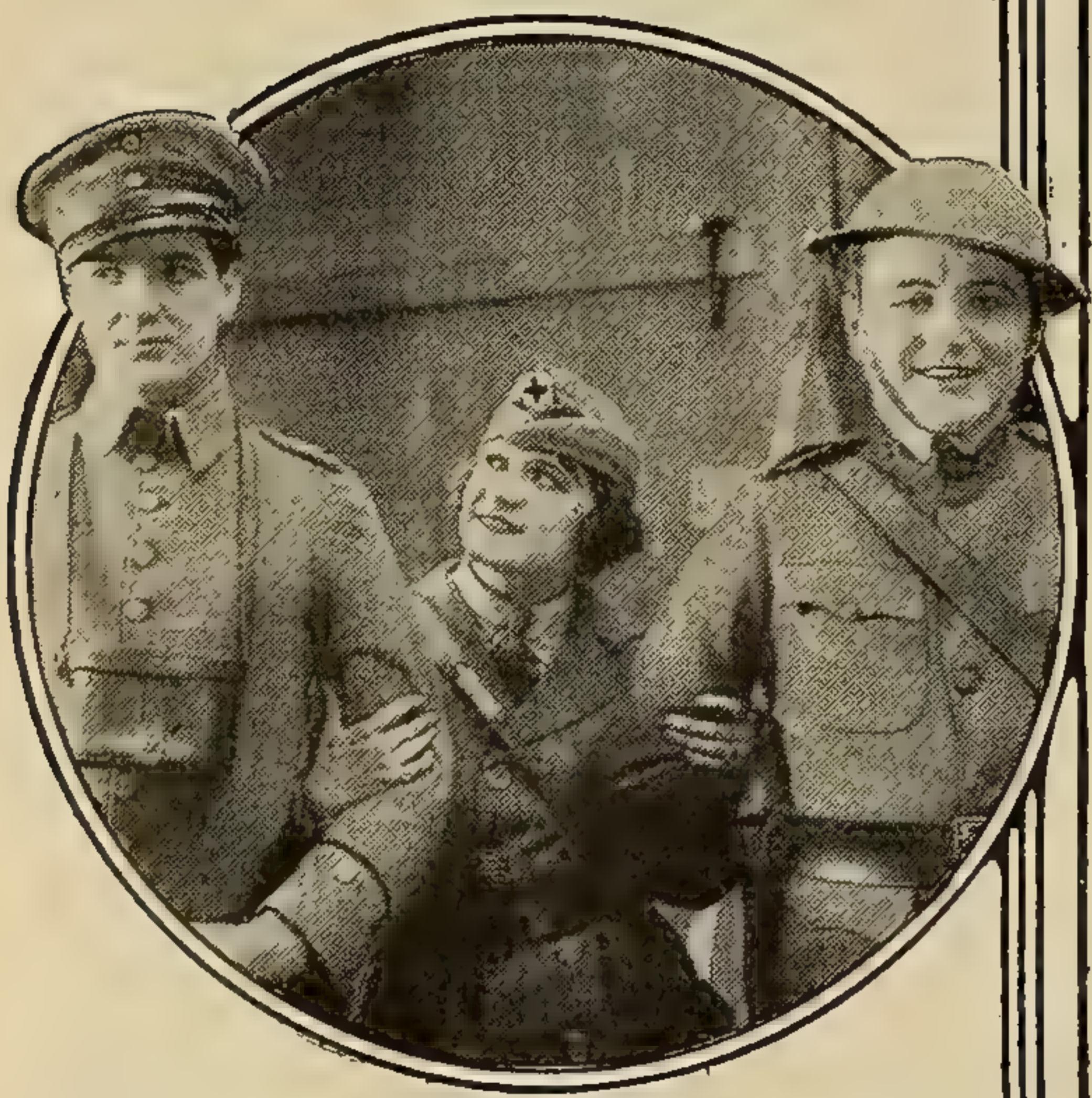


Happy thoughts are often awakened by an ermine wrap like Dorothy Phillips'.

Fitly Is It Called "Shades of Shakespeare"



1. Alice had written the love scenes expressly for Earle and herself.



3. Between two lovers. Gene is the happy one; he plays the hero.

The Plot Briefly Told

Gene and Earle were both in love with Alice (Alice Lake), and when they decided to put on a homemade war play, each wished to be hero. Alice had written the love scenes for Earle and herself, but as Gene's father owned the opera house, they had to let Gene be the American officer, while Earle was the Hun captain. The eve of the show, Gene tries to sandbag Earle, but is himself knocked out, whereupon Earle changes uniforms with him, so as to get in the love scenes with Alice. Gene, in revenge, bribes the German army to quit, and when the local firemen are substituted, lures them away with a false alarm. They return, only to be met by a sneezing powder of Gene's devising. This busts the show, but a proposal (from Earle) serve to comfort Alice.

2. Earle is not pleased on hearing that he must be the villain.



4. Things go badly behind scenes when the German army deserts.

CHRISTIE COMEDY CO.



5. But a new German army is recruited from the local fire department. All is o. k. until the alarm bell rings.



6. The sneezing powder breaks up the show for keeps. Audience, actors, even "the dead" rise up and kerchoo.

The Girl in the Glass House

By Helen G. Smith

AN oft-repeated statement that a certain place gave its inhabitants "as much privacy as a goldfish" applies with equal force to my job! I am not a goldfish, but a cashier in a movie theater, and when I climb daily into my glass caboose in front of the chief amusement center, I feel like the main exhibit at the aquarium.

For a front-row seat at the comedy called life, I recommend this outlook. No better conception of the people who make up our citizenry could be had than by spending a time selling them tickets to a movie. I early discovered that one of the main requisites for a successful tenure of my position was ability to say "How many?" forty thousand times a day without losing my voice.

I have seldom if ever heard a patron of the theater say how many tickets he wanted when he laid down a coin or a bill that was larger than the price of one ticket. I have come to the conclusion that our customers must be scared to death or something. Maybe they think I am on exhibit and just to look at, not to speak to. That's how they act, anyhow. There are two prices of seats here, and customers never say which without being asked. I wonder why. The only time they enter into conversation with me is when they have seen the picture and come out and quarrel with me about it. As if I were to blame if the show is fierce! I only work here—I don't have to see the pictures!

Another thing these funny folks do. Often, when the waiting line stretches far out past my booth, the ticket buyer will struggle right through it to get a ticket, and then come back and want his money because he has to stand and wait for a seat! Can you begin to tie that? Naturally, he couldn't see the line. I suppose he thought the line was walking out backward!

The tickets are good for a year here, but do you think they'd keep 'em and use 'em next day or at a later date? Not they! They don't care to invest. The theater might burn down or something. They want it back right then and there.

Some women refuse to take any money unless it is absolutely fresh and clean. The war tax has been wrinkling the brains of folks, too. It has been in existence only a couple of years,

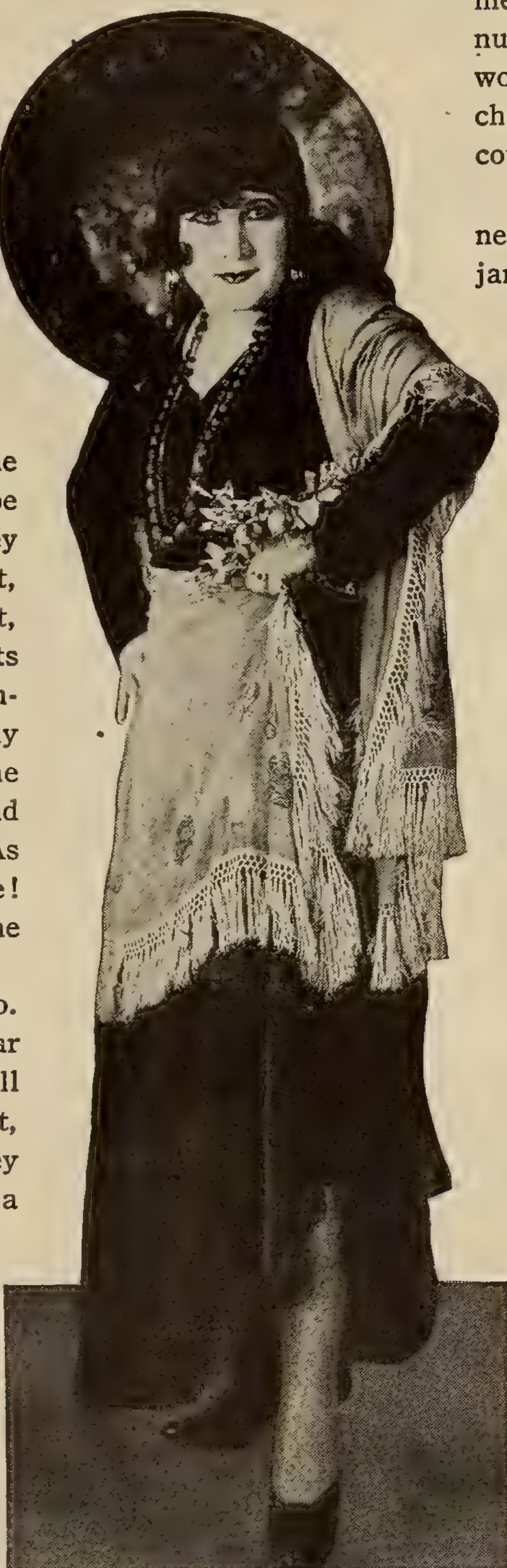
but most people haven't heard about it yet, I guess. They still argue with me about it and want to know what it's for.

The movie cashier is a "mark" for the careless handler of money—especially for the women. Every time a woman is short-changed in a store or restaurant, she seems to make a beeline for the movie booth to get it back, claiming that it must have happened there. I have had the manager count the cash in my money drawer and on me several times and check it up with the numbered tickets sold, to satisfy a wild woman who insisted she had been short-changed or had left her change on the counter.

The latter occasionally happens, but I never can bother with it. With patrons jamming in and laying down money, I have to leave it to the patron to pick up his ticket and change and go on. I suppose they think I ought to put the ticket in their hand, put the change in their purse and escort them into their seats, seeing that no one picks their pocket on the way in!

The only time I got anything but bawlings out was from a farmer who put down a five-dollar bill one day, and I didn't have the change. I swept the bill into the drawer before I found out I was short of change, and near it was a two-dollar greenback. I gave him this by mistake and told him to get it changed across the street and come back. He went away and came back soon to tell me I had made a mistake. I found he was right and gave him the five back. He had been scared stiff for fear he wouldn't get it. He'd heard all about the wicked city and fully expected that he had been "trimmed," and he was so relieved to find an honest person in the big city that he never forgot it. Next time he came to town he brought me a pound of country butter, and the next time some fresh eggs. Every trip he made he brought me something from the farm.

Oh, it's a public life and oftener funnier than the comedies within, if you have a sense of humor. One has to have the latter to stand it.



GERALDINE'S SPARRING PARTNER

That is, if ladies may be said to have sparring partners. At any rate, Rose Dione, whose picture this is, had a terrific tussle with Geraldine Farrar in "The World and Its Woman," so the press agent says.

Vicious

Visitor—Do you waste a lot of film?

Director—That depends on the actors. Sometimes all of it is wasted.

Vacation Aftermaths

By Emma-Lindsay Squier

THIS is the time of the vacation aftermath. All the stars have had their vacations and are back on the old jobs, and some of them are willing to be frank and tell how vacationing is not unmitigated bliss. Some of them, I say; a few stick to the old story that everything was perfectly lovely, including spiders, bumpy beds and fever blisters that won't heal.

There's Wanda Hawley, for instance, who went up to Big Bear for a much-needed "rest." She and Friend Husband had a cottage which, they hoped, would insure peace and privacy. The first night there was a dance in the pavilion which lasted until midnight; then the stage came in at two a. m., with horns tooting and cheerful tourists shouting. At four a. m. the fishermen in the next cabin got up to go fishing and told the world about it. And, to make the night perfect, a skunk wandered into the camp and got frightened at something. At six-thirty the next morning a gong was pounded until everyone was awake; at seven-thirty it was pounded again to announce breakfast and to thoroughly arouse those who had dropped off to sleep after the first alarm. They had ham for breakfast and went out fishing on the lake. Wanda had a thirst and wanted to come into shore, but husband had a bite and wouldn't. They both got sunburned, and Wanda was chased by a temperamental cow. It was a wonderful rest—she told me so herself.

Wallace Reid spent his vacation back in St. Louis, where he was born, and he telegraphed that he was enjoying every minute of the time. Now that it's over, however, he can be induced to tell the truth about it. This is what happened. On the last lap of the journey, there was a train wreck. Wally, with his usual luck, escaped unhurt; but as the collision happened at night, he found himself minus his daylight wearing apparel. The Mayor of St. Louis and a Reception Committee were waiting to receive him, but Wally, not being exactly in a receiving condition, sneaked into town via a taxi and

got into a hotel. Not without being recognized, however; and it wasn't but a few minutes that someone carried the word to the Reception Committee at the station, and the R. C. was on its way to do its duty. Wally was told of their arrival when they were outside his door, and he, being immersed in a tub of hot water, threw a Turkish towel about his manly form and received the Mayor and his gang with as much dignity as the costume permitted.

Mr. and Mrs. Bill Desmond planned a sort of honeymoon vacation on Catalina Island, and to make it more exciting, arranged to fly over from Los Angeles Harbor in

a hydroplane. The start was beautiful; but about half way over something happened to the engine, and the pilot had to descend to the water. Now, drifting around in a hydroplane on a calm and glassy sea is very well; but when the sea is neither calm nor glassy, when it is, to say the least, choppy, drifting around loses its charm. Add to that, a dearth of edibles and drinkables, a high wind and a steady course for the open sea, and you will have a picture of a happy couple—not. The damage was finally repaired, and the plane landed at Catalina fourteen hours after it had left Los Angeles Harbor. And when I asked Mrs. Bill about the vacation, she said it had been *perfect!* Mr. Bill told the truth about it.

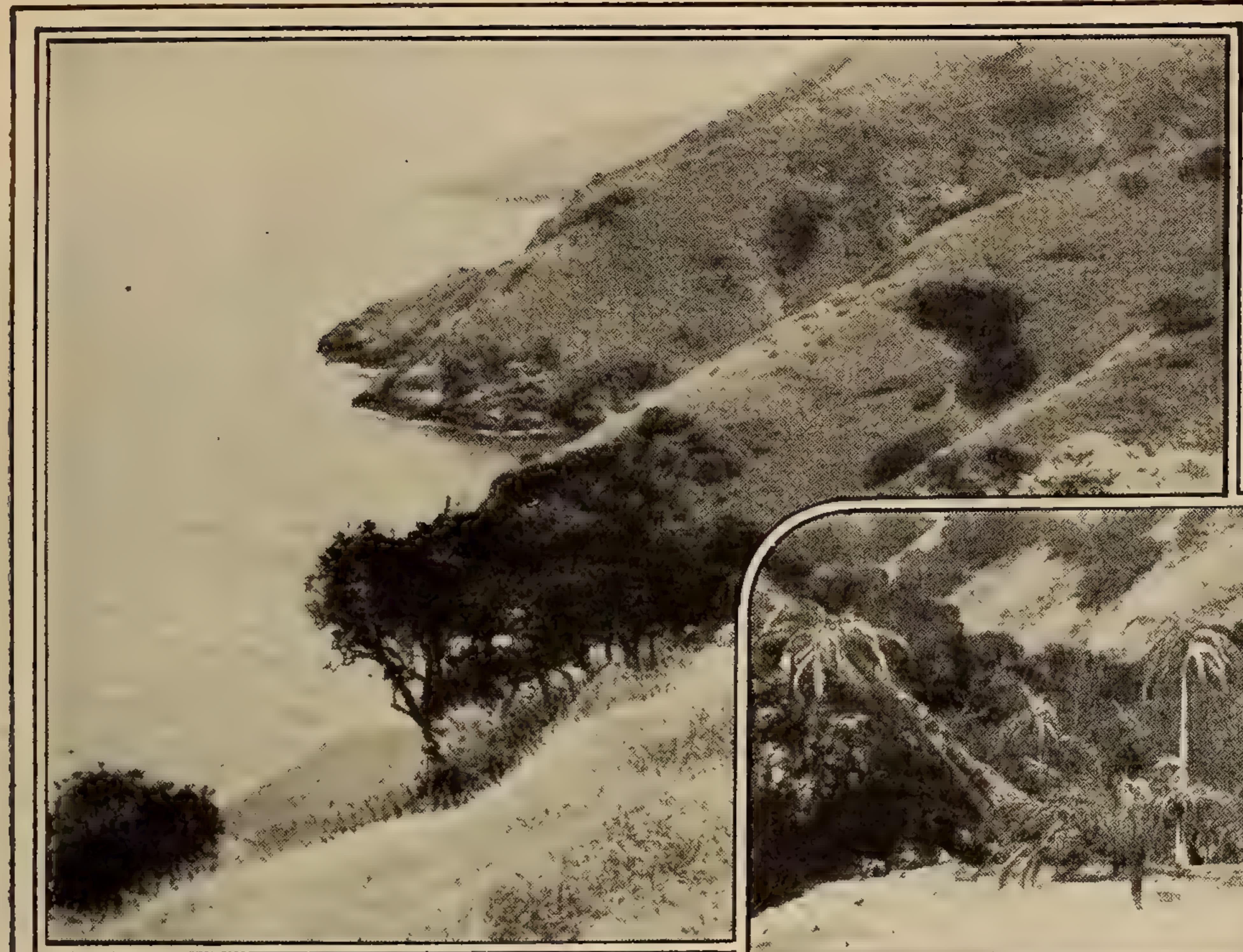
Priscilla Dean was literally "up in the air" on her vacation. She went up to Canada as the guest of the Canadian Aerial League, and the

fair Priscilla christened the plain—I mean the *plane*—Priscilla, and was taken up in it to do all sorts of stunts, zooms, nose dives, tail spins and double loops. She had three proposals, two escapes from drowning, got lost in the woods and had a wonderful time. Up to date she's stuck to the same story.

Douglas Fairbanks went up into the mountains for a week's "rest and relaxation," with a Ford, a camping outfit, two friends and his Japanese valet, Naka. The latter went ahead of the party to make camp and put up the tent.



Wanda Hawley on vacation-location.



Catalina Island as Nature made it and left it, some years before Movies were thought of.

When Doug and the men with him started up the trail, they heard the Jap calling wildly to them to keep away, but they disregarded the warning and kept on going. They found him standing on the cot, in a marooned condition, with rattlesnakes crawling happily over the bundles of bedding. Doug and the men narrowly escaped being bitten by the excitable rattlers, whose colony had been invaded, and they managed to get back to the Ford, which was driven up the trail and to the cot,

where the trembling Naka was rescued. The tents and bedding are still there if anyone cares to go after them.

Mary MacLaren is still talking about her wonderful vacation at Lake Tahoe, but it takes a sister to tell the truth about some things. The family, including Mrs. McDonald, Katherine McDonald, Mary MacLaren and Miriam MacLaren, went to spend the summer at the lake. On the first day Mary almost tipped over in



Nazimova in a happy mood. Possibly because her cigarette is drawing well.



The Island, showing palms and vegetation transplanted to make it tropical. The palms are a fifty-fifty split between Nature and the property man.

a canoe. On the second day she did it, and on the third she gathered some poison oak for decoration. On the fourth day they came back.

Dorothy Phillips talked in such glowing terms about the lovely time she'd had during her vacation that I asked for particulars, and what do you suppose she had been doing? Going to see moving pictures! It reminded me of the boy who was sent to town with a carload of apples, and when he was given a quarter for his trouble, he went to the store and bought—a bag of apples! But Miss Phillips maintains that while she is working she has little time for going to movies; and that she welcomes the op-

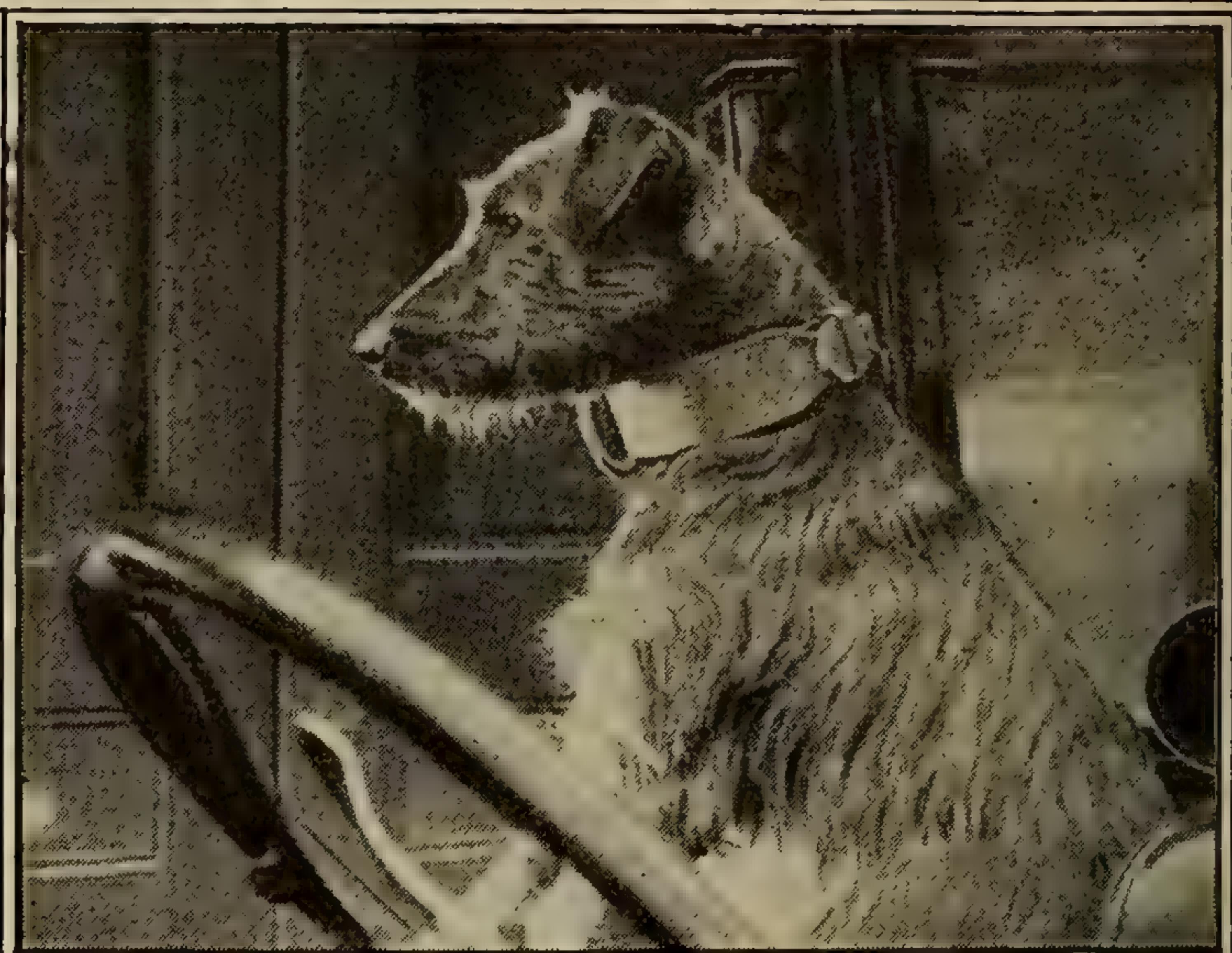
(Continued on page 47)

If movie folks don't see what they want, they make it—even if they have to take liberties with Mother Nature's face. For example, Catalina Island, California, needed only palm trees to become a perfectly good equatorial "location," so palms were what the movie folks put there to make it look the part.



Facial expression plays no part in Fay Tincher's young life. She is ambitious to be a shooting star.

“The Eternal Triangle,” Demonstrated by Dogs



1. *Maggie, wife and mother, whose “place is in the home.”*

2. *Alexander Airdale, a young pup-about-town, and a homewrecker.*



3. *A young lady who repulses unmistakably the advances of Alexander.*



4. *But alas, guileless Maggie falls for his rakish love-making.*



5. *Their elopement is observed; even the ashcans on the street have ears and eyes.*



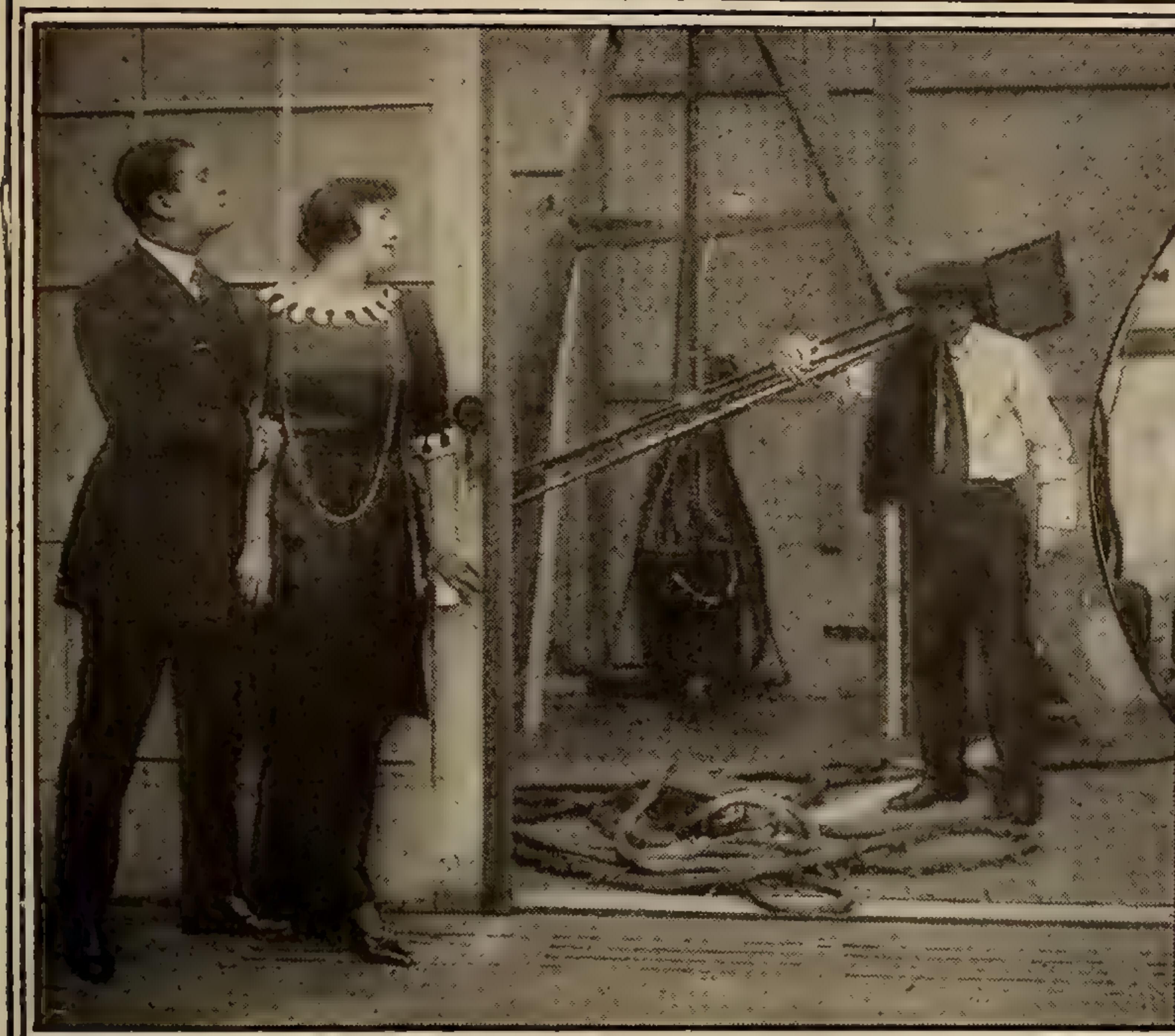
6. *And what a scandalized pack of gossips follows them! This is a world without privacy.*



7. *Domesticity once more. Maggie, free of the spell of Alexander, returns to home and forgiving husband, Jerry.*

UNIVERSAL

Hard Is the Life of a Publicity Photographer



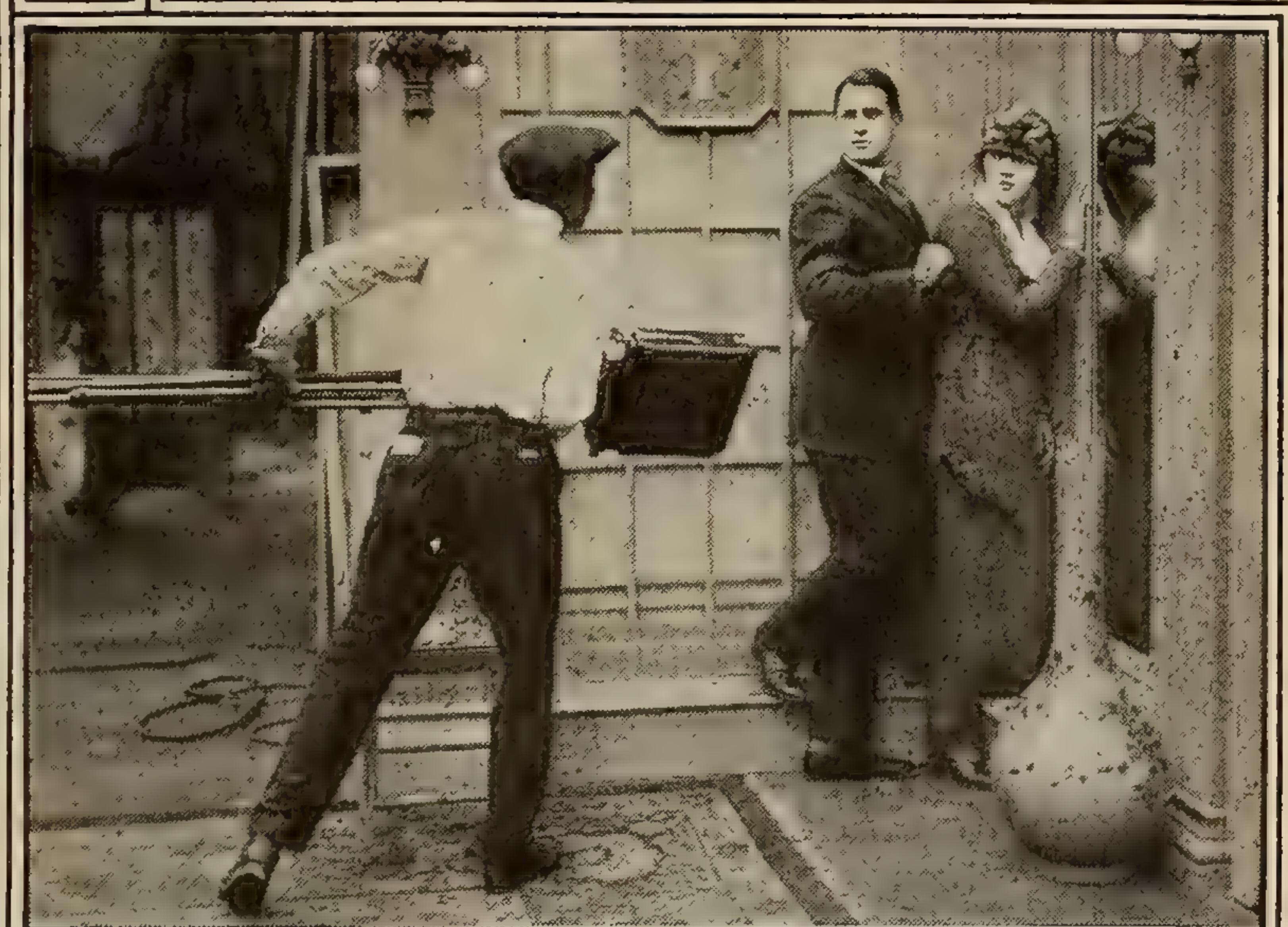
1. Strange as it may seem, stars hate to pose for "stills." They seldom can be found when the "still" man heaves in sight with his camera.



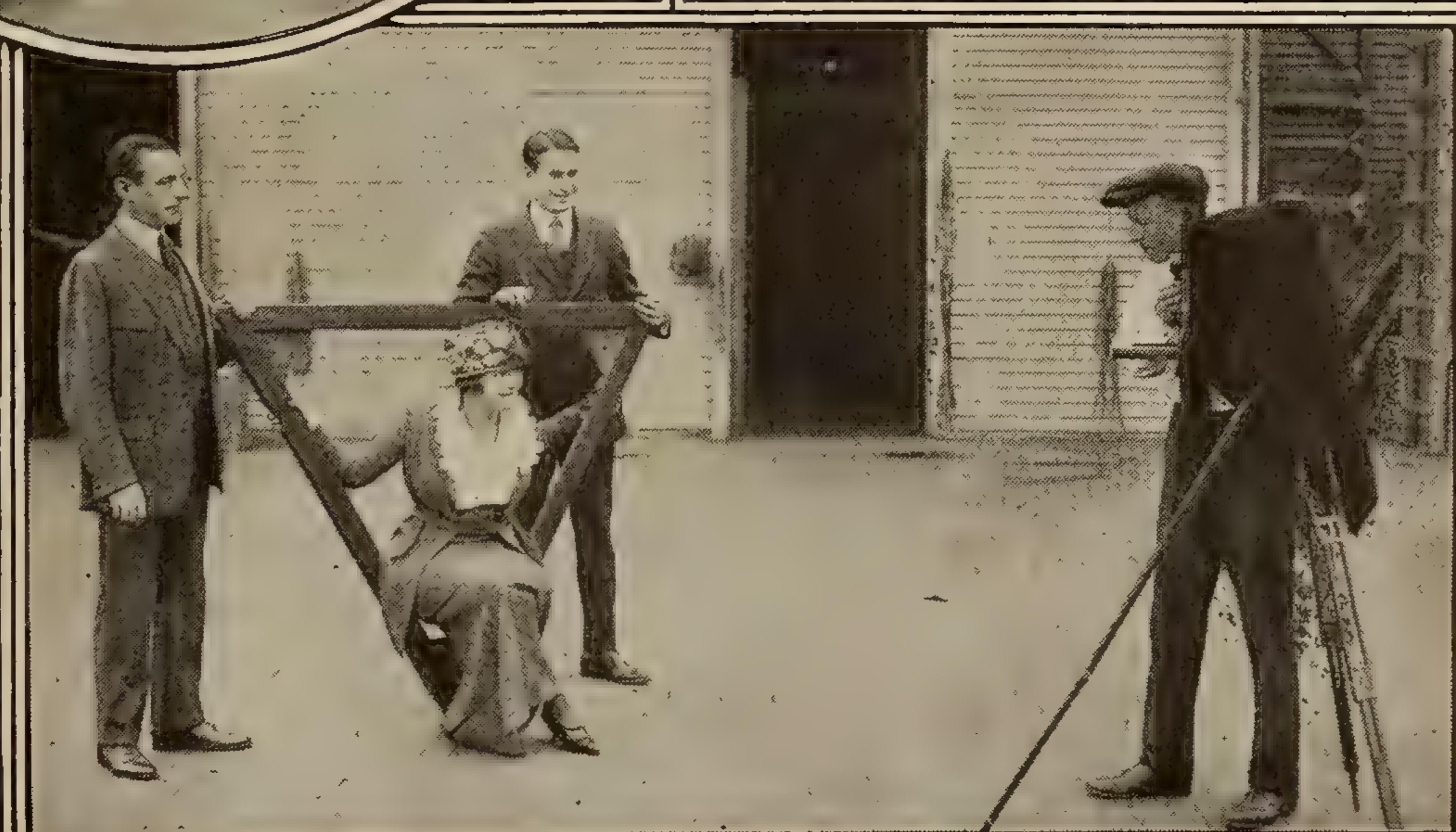
2. They don't mind posing all day in front of a movie camera, but they're "too busy" to bother with the other kind. Here are some of the busiest.



3. The camera man sits for ages, with a vision of his Stars before him, trying to think up a new idea, some pose which will interest the "fan." It all comes back to the "He and She" clinch.



4. The only sure way to get the picture is to back 'em into a corner like this and have it out, now or never.



WORLD FILMS

5. After the battle finally is won, the photographer gets his ideas together, which in this case represents the Studio Eternal Triangle; namely, the director (Frank Reicher), the leading lady (June Elvidge), and the leading man (Earl Metcalfe).



Whim-Whams and Wheezes

By Harry J. Smalley

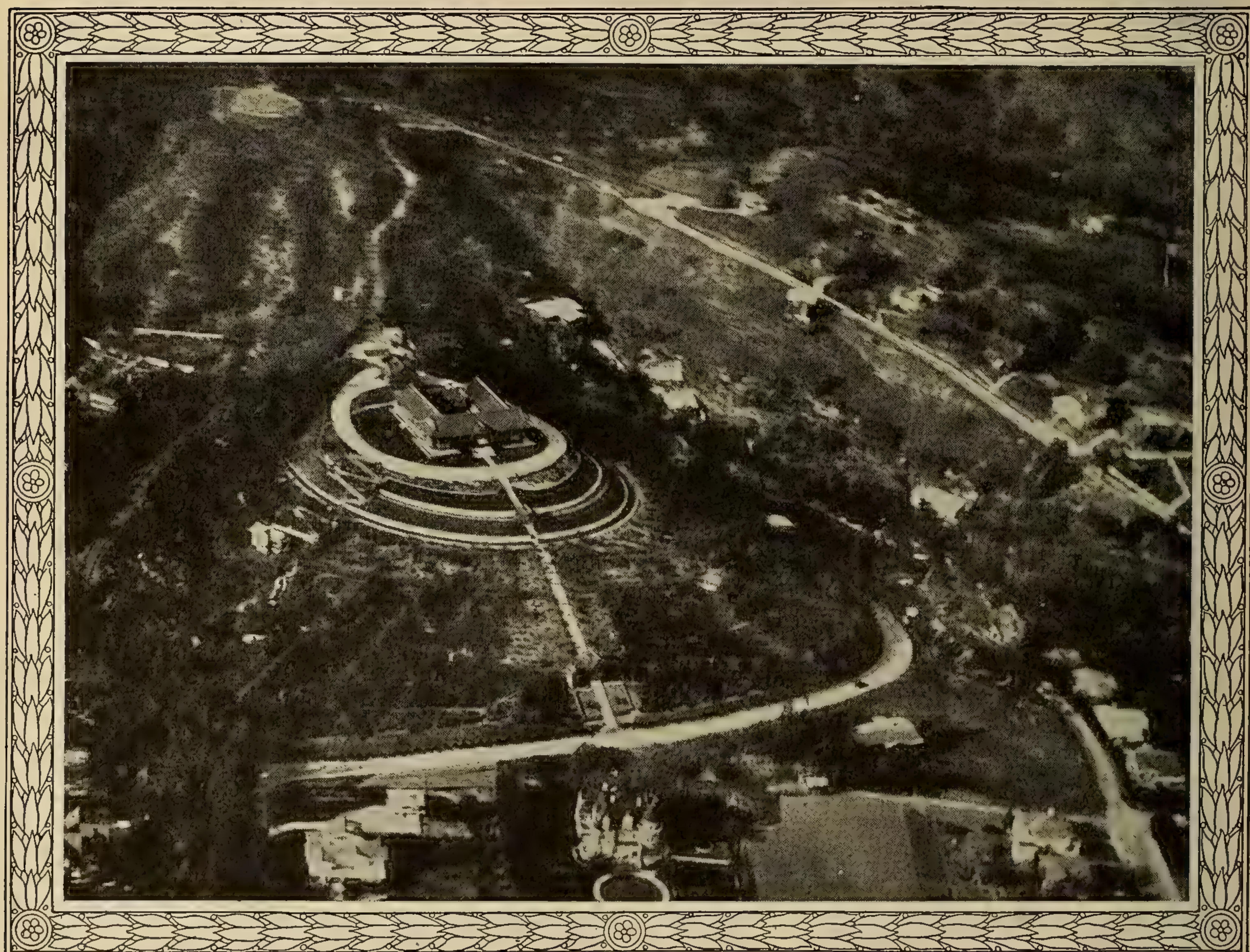


ARTCRAFT continually refers to the "baffling beauty" of Elsie Ferguson. Whadda you mean, "baffling"? It never fooled us. We saw right away she was pretty!

MICKEY NEILAN remarked during an interview: "Since the war people have thought more and felt more, and consequently are demanding more." Which, properly interpreted, probably means, these high-cost days, that we think more because thinking is about the most inexpensive thing a fellow can do. Also, we are obliged to feel more often for our pocketbook than before the war. Consequently, we are demanding more, for—heaven knows we need it!

OF Geraldine Farrar's "The World and Its Woman," 'tis said: "A fight between the star and another woman is a gripping incident." Ho, hum! Ya-a-as! But, oh, how much more gripping would it be if we did not know the outcome of the battle as soon as it starts! Lady stars NEVER lose a film battle with another lady.

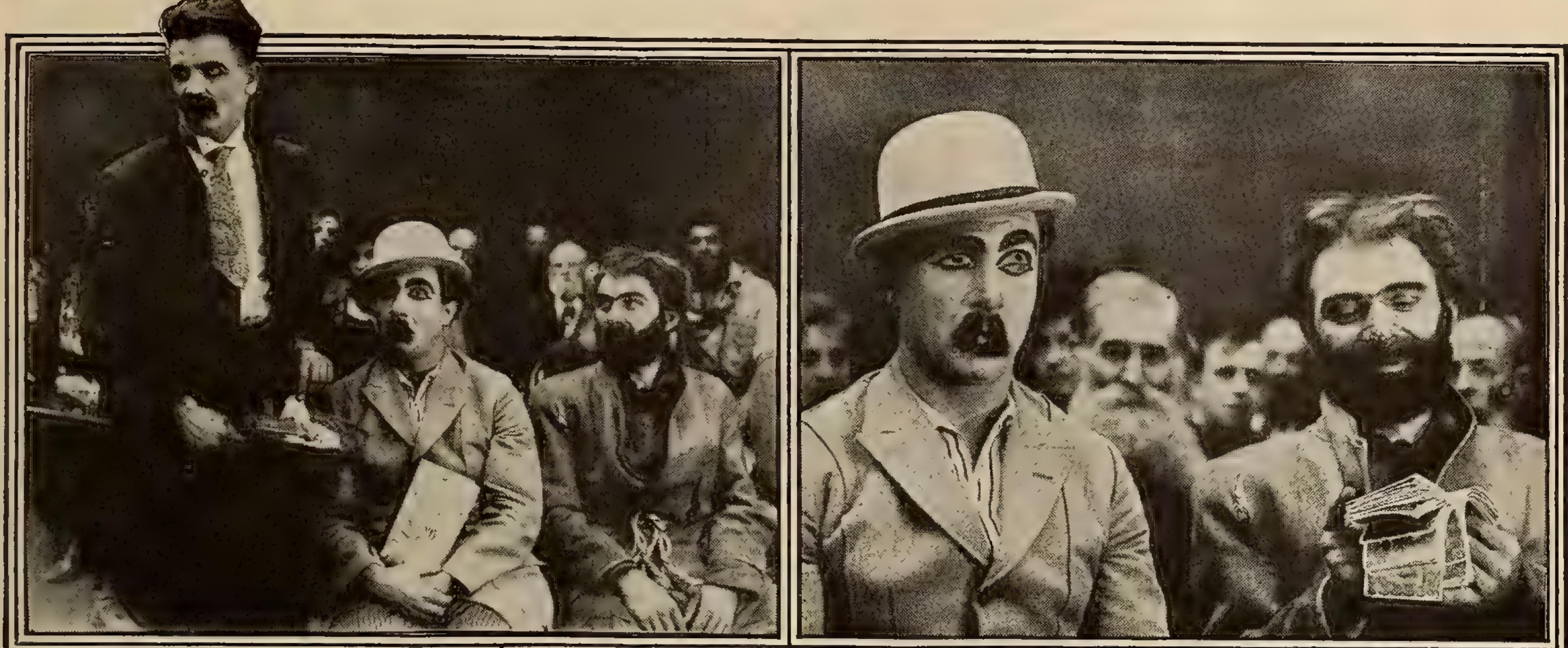
MR. CAMPEAU, who scoundrels opposite Fairbanks, says he has scars on his person named after every strenuous dougplay in which he has appeared. Cheer up, Frank! If Fay Tincher tried to name all the bumps and bruises she has received in the filming of Christie Comedies, she'd have a catalogue as hefty as Rears-Sobuck's!



CHARLIE CHAPLIN'S LITTLE PLACE IN CALIFORNIA

It pays pretty well to "walk like Charlie Chaplin," particularly if you happen to be Charlie Chaplin. Out of his savings, Charlie has purchased a \$3,000,000 home on the crest of Hollywood's choicest hill. It is one of the finest estates in the world, having been developed by two eccentric and, needless to remark, wealthy bachelors. Art treasures from all parts of the globe fill the house and the grounds reflect the full glory of Southern California fruits and flowers. The photograph shows an airplane view of this magnificent place, overlooking miles of fragrant orange groves.

“Squabs and Squabbles,” or, What’s in a Name?



1. Jimmy at the mission snores steadily, with his wide-open eyes staring straight ahead.



3. Jimmy tells a lie in the presence of Washington's portrait—which promptly falls.

Guide to the Laughs

Homeless Jimmy picks a mission meeting as a good place to take a nap. He paints a pair of eyes upon his eyelids, so he may sleep without interruption. He is awakened by the rustle of money; his neighbor is counting a huge roll. Jimmy tries to divert the roll to his own pocket, but fails. Later he is making off with the collection box, when he is stopped by a charming young missionary. He tells a lie, and a picture of Washington falls to the floor. She believes him, however, and gets him a job in a restaurant where she is cashier. Jimmy redeems himself by following two crooks—comedy variety—who had robbed the till, and, dressed in an overseas uniform, he holds them up and recovers the funds. (Note Jimmy's double optic in picture No. 2.)

2. Jimmy's left eye looks out from under his false optic. There's a reason on the right.



4. His benefactor, the pretty cashier, gets him a job in the restaurant where she works.




5. There, among other escapades, Jimmy and the chef indulge in a game of quoits with the restaurant's best china.



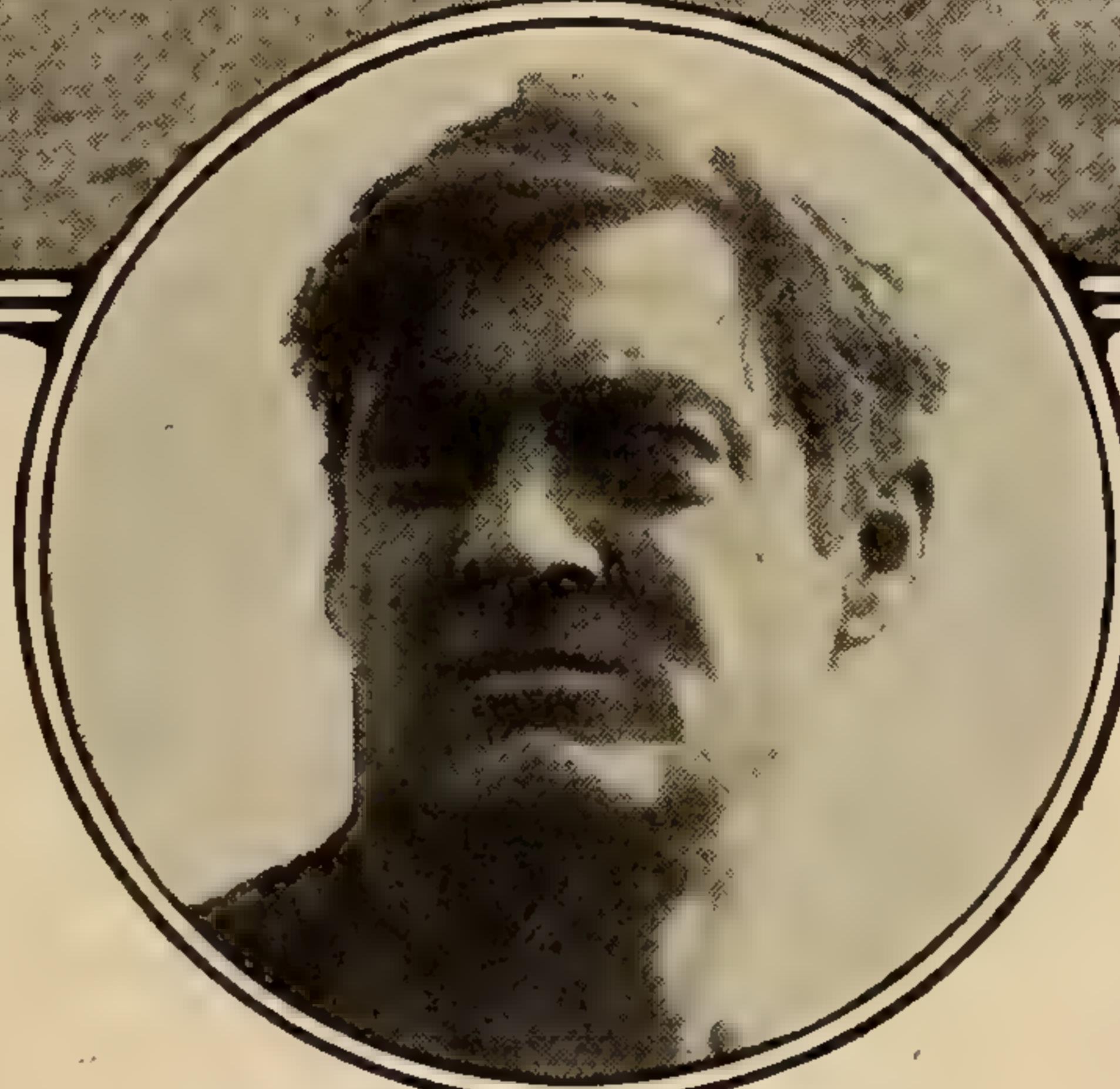
6. Jimmy captures the restaurant robbers. But this being a comedy, everyone is smeared with spaghetti and pie before the word, finis.

Features on Film Fun's Screen



The Fall and Rise of Humpty Dumpty that Was No Fault of His

Millville, Ill., An Old Town That Is Brand New



LIONEL BARRYMORE

THE difference between a gold rush and a motion picture company is that the former builds brand-new towns almost overnight, while the latter builds old ones. Here, for example, is Millville, Ill., built by the Famous Players-Lasky Corporation, in Borough of Queens, City of New York. Millville is the setting for Lionel Barrymore, who is to star in "The Copperhead." It is a bit of 1846 planted squarely in the midst of 1919. To be precise as to its location, it grew up on farmland at East Elmhurst, Long Island, in a section which, frankly, is more concerned with whether the Corona Elevated Line is to be extended to Flushing than

with the political issues preceding the Mexican War. Unlike most movie sets, Millville's church, courthouse and dwellings have each four complete sides, all properly weather stained and beaten in the best 1846 manner. The folks all over the place are "extras," one thousand of them. For the horses, there is an 1846 blacksmith shop with a real flaming forge.

The dust is real, too; genuine Elmhurst. When the plot of "The Copperhead" moves on to the Civil War—some fifteen years later—the streets of Millville will be slicked up a bit and some sidewalks laid, to indicate activity by the Millville Commissioner of Public Works.

The System

The visitor to the motion picture studio looked into a room where fifty young men were pounding typewriters feverishly.

"Ah, your scenario department," he hazarded.

"No," corrected his guide. "That's the publicity department. Our scenario force quit last week, because we wouldn't give him an eight-hour day."

For Rent: One Poet's Attic

"My boy used to have literary ambitions."

"He's lost them now, has he?"

"Yes, poor boy! He took to writing moving pictures, and now he is getting \$300 a week."

Hopeful Henry Has His Hunch

PUNK PRODUCTION PLAYERS,
Paresis, Philmaifornia.

Very Gentle-men—Some say your checks are large and fat; some say they're thin and small. I've worked *unchecked* for many years, but know them not at all. I've used ten gross of foolscap up, a thousand watts of think, and many stamps—oh, many stamps!—yea, bo! and quarts of ink.

I had a friend who had a friend who knew a man who knew a man who read a book about a man you sent one to. No man now knows how large the check you sent to this poor gink, so long ago that some folks say he was the Missing Link!

Scenarioly yours, HOPEFUL HENRY.

Screen Scapple

By Helen Rockwell

COUNT that day lost when the news weekly camera man fails to get a snap of H. R. H. the Prince of Wales.

A MERICAN stuntists had better look to their laurels. News reaches us that Harry Piel, a Dutch star, does nothing more than make a parachute descent on horseback from a balloon. What a thorough way of taking one's mind off the h. c. o. 1.!

ERICH VON STROHEIM, our best little German villain, without whom no war picture was complete, is still practicing his Hunnish villainy in "Blind Husbands," a picture without an atom of war other than the domestic kind. He still wears the hated uniform, still flaunts a monocle, and still closely resembles the Crown Prince. He is perfect. One couldn't hate him more if the war were still on. He has started a new style in villains, and he is a lot more fascinating even than the Bad Man of the West, the City Dude Who Pursues the Country Ingenue, and the Husband Who Doesn't Understand His Wife.

THEY all do it sooner or later—succumb to the lure of the dual role. One of the latest to take the plunge is Margarita Fisher, and the idea took hold of her so completely that she wandered with it far from comedy fields and into tragedy. As a tragedienne Margarita demonstrates just how preferable her comedy can be. "The Hellion" is one of the sweeter forms of entertainment, one of its heroines being a maniac who eventually is maltreated to the suicidal point. If you are feeling too gay and merry to be good company for your friends, drop in to see this picture and retain your savage balance.

THE Pathé releases are running to maniacs and insane asylums and dual roles. Mae Murray, in "The Twin Pawns," battles with all those things. We could find the maniacs irresistibly enjoyable, but the dual role is asking too much.

ONE of the scenes from "The Twin Pawns" is designed to take home in the form of a souvenir. It is a pleasant little ghost scene where the villain arrays himself in a white sheet, steals into the poor heroine's bedroom and scares her to death—the heroine being possessed of a weak heart. You can see for your-

self just how overworked the poor scenario writers are. Couldn't someone persuade them to strike for shorter hours and more pay—shorter hours at any rate? Although more pay might bring talent to the fold.

I HATE actors—

They have no sense of humor.

They take their parts seriously
And talk about them.

They allow themselves to be
Interviewed—just like statesmen
And royalty—and they don't think
It's funny. They go in for everything
Literary—in their interviews—
And modestly try to make you think
They think you think they think they are.
They pay a press agent fifty dollars
A week and believe every word he writes,
And forget he is a press agent. They believe
Everything in the papers about them
Was written because of
Popular demand.

I hate actors—

They have no sense of humor.

THREE is nothing so depressing as the innocence of some of the moving picture heroines one encounters. The ultimate is reached by the heroine of the Fox special, "Should a Husband Forgive?" She allows a man to install her in a gorgeous apartment and shower her with diamonds and furs, hardly knowing what he means. She is appalled when she learns the wicked truth. Yet any small boy or girl in the gallery could "wise" her in a second. As one remarked while seeing the picture: "Gee, everyone knows that!"

OLIVE THOMAS never worries and believes no one has a right to be proud, sez she. Certainly, Olive, certainly—but just look what you have done to these fellows! We worry because your pictures are not more plentiful, and we are positive that Jack Pickford has the best right in the world to be proud. Just look at that girl he married!

Superseded

"Paris sets the fashion, doesn't it?"

"Not any more. Movie actresses do it now."



Some stars, when up against a perilous situation, have the camera stopped and a substitute put in to face the danger. Tom Moore prefers to take this risk in person.

HAIR SERUM

Grew This
HAIR



New Hair Grown on
Bald Scalp With
"HAIR SERUM"
in Four Months.

Hair Has Grown This
Length in Four
Months More Without
Further Treatment.

(The subject shown above is 55 years of age.)

"HAIR SERUM" is the result of seventeen years of research work, and was perfected and put into use in 1916.

"HAIR SERUM" stops the hair falling. Removes the conditions which cause dandruff. Relieves tightness of the scalp and increases the circulation of blood to the hair roots. As a Result of These Things the Hair Grows and we have had no failures in any case.

This discovery now makes it possible to save the hair and regrow it when lost. A full course or single treatment once a week is usually sufficient to grow the hair. Interesting booklet "F" on hair with photographs sent on request.

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NEW YORK

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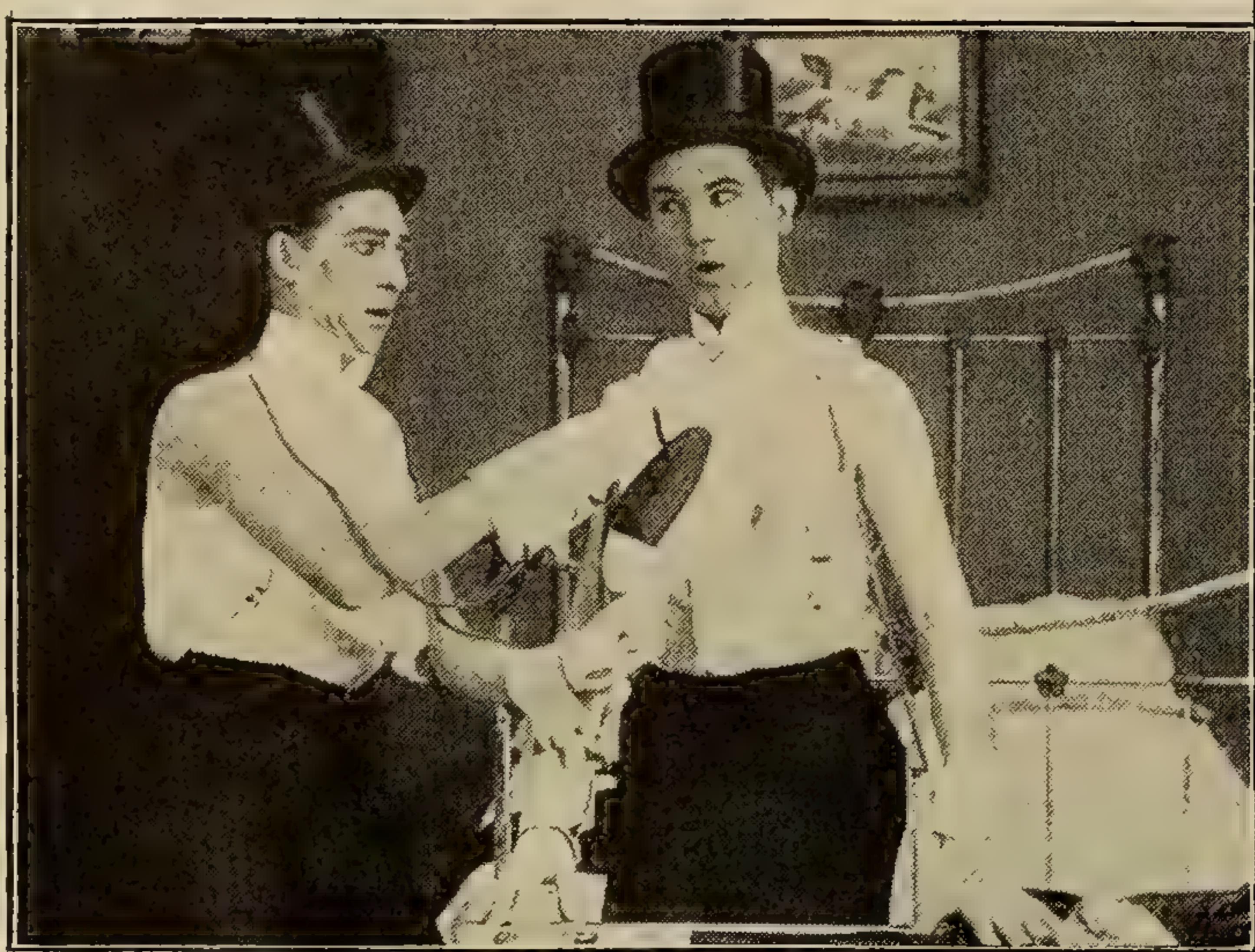
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'Phone Vanderbilt 2058

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'Phone Pennsylvania 771

"Ready-Made Dudes" Are Unmade By a Dog



1. Eddie and Lee dress for the party; last-minute aid by a hot iron.

2. But all is still well as they ride along in their (motor-truck) taxi.



3. Lee is of the opinion that Eddie is keeping the coat—and the girl—too long.

UNIVERSAL

The Main Laughing Points

Eddie and Lee are the ready-made dudes. Invited to a dance, they dress in their dinky hallroom and depart. At the door of the mansion a grouch of a dog takes a fancy to Lee's coat and makes off with part of it. Eddie only is fit to enter, so it is decided that he shall go in, meet the girls, Mildred and Charlotte, and then, when chance offers, drop his dress coat out the window to Lee, so the latter may appear. They work this shift with increasing difficulty till Buster, the dog, manages to wreck the second coat as he did the first. Eddie and Lee, both coatless, are contemplating flight, when the girls and the dog come upon them together. Buster's next objective is Lee's trousers. In panic, the boys flee, roosting on a telegraph pole in the moonlight.



4. Charlotte and Mildred are not quite sure what it is they see before them.



5. Buster, the dog, having wrecked the coats, thinks there is no place like the ball-room for beginning on the trousers.



6. Section of friendly telegraph pole about ten feet from the ground. The boys sit out the last few dances.

Christmas Suggestion

For the folks who are wondering what to send their relatives for Christmas, also the folks who have very little time to do their shopping, could anything be more welcome than a framed set of Judge covers? Make your selection.

As every one is a reproduction, *in full colors*, of a Judge front cover, it would be obvious for us to go into detail in explaining that they are all clever and attractive pieces of art work made by the most prominent artists of the present day. You would not want a better wall decoration for your home, bungalow, den, clubroom, cabin or camp! And what is more, they are all ready for framing, being mounted on heavy double mats, size 11 x 14 inches.

The regular price of these art prints is twenty-five cents a copy. We are offering any five you may select for \$1.00, or the entire assortment of ten for \$2.00. Why not surprise the home-coming soldier or sailor by decorating his room with some of these appropriate pictures!

Just fill in your name and address on the coupon below, put a check or a cross next to the names of the pictures you select, pin a bill, money order or stamps to it, and upon receipt of same we will send them to you, postage prepaid.

Judge Art Print Department
225 Fifth Avenue New York City



Navy Blue



A Baby Bond



A Present from Her Sailor Friend



Petticoats and Pants



A Trench Spade



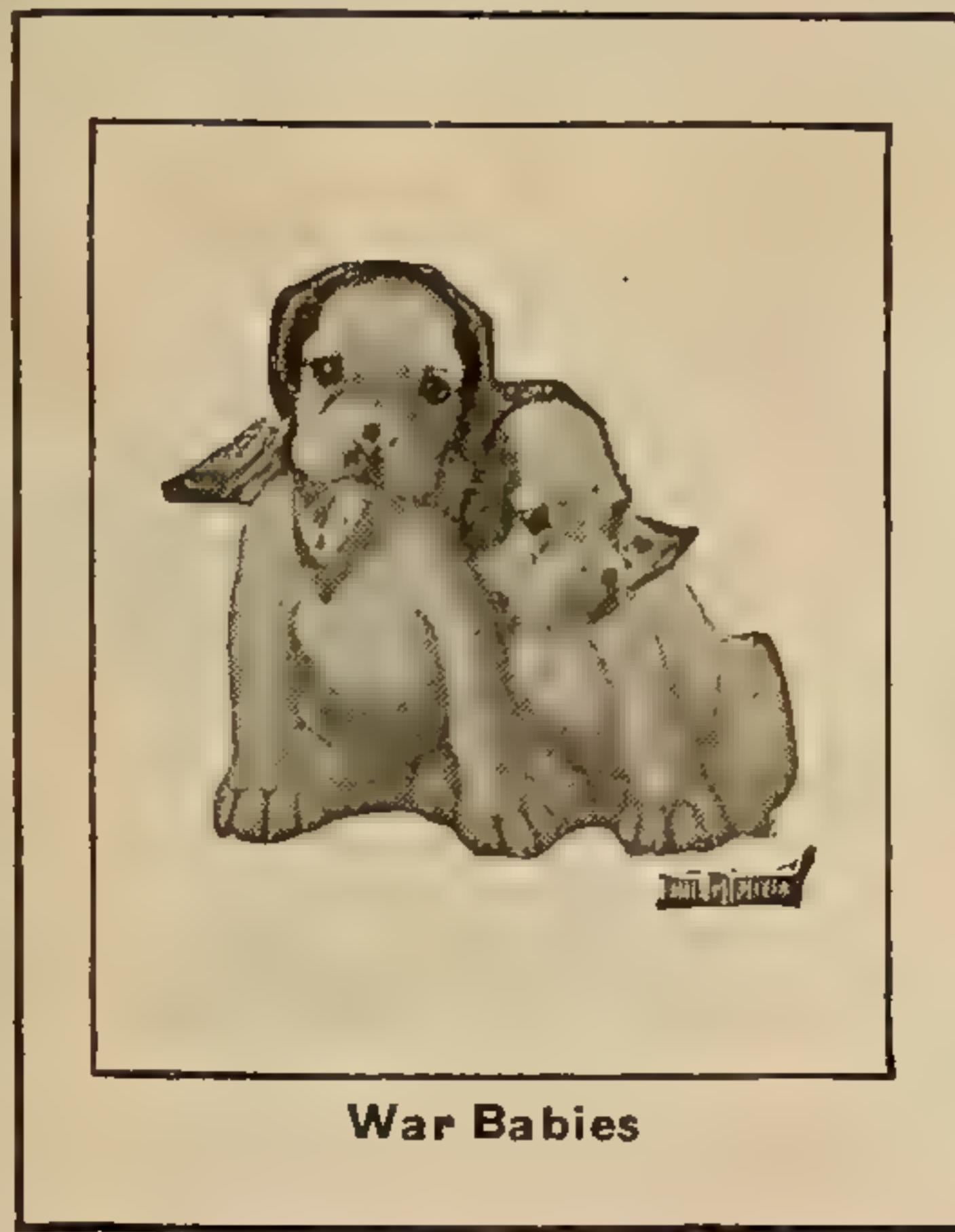
A Tribute From France



Good-Bye, Old Pal



Telling It to the Marines



War Babies

Judge Art Print Department
225 Fifth Avenue, New York City

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Navy Blue.

A Baby Bond.

A Present from Her Sailor Friend.

War Babies.

Petticoats and Pants.

A Tribute From France.

Good-Bye, Old Pal.

Telling It to the Marines.

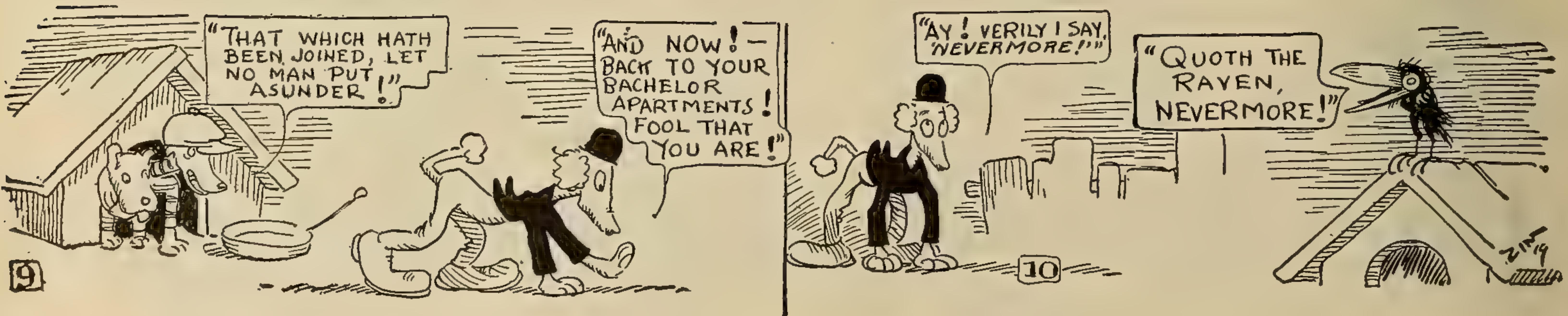
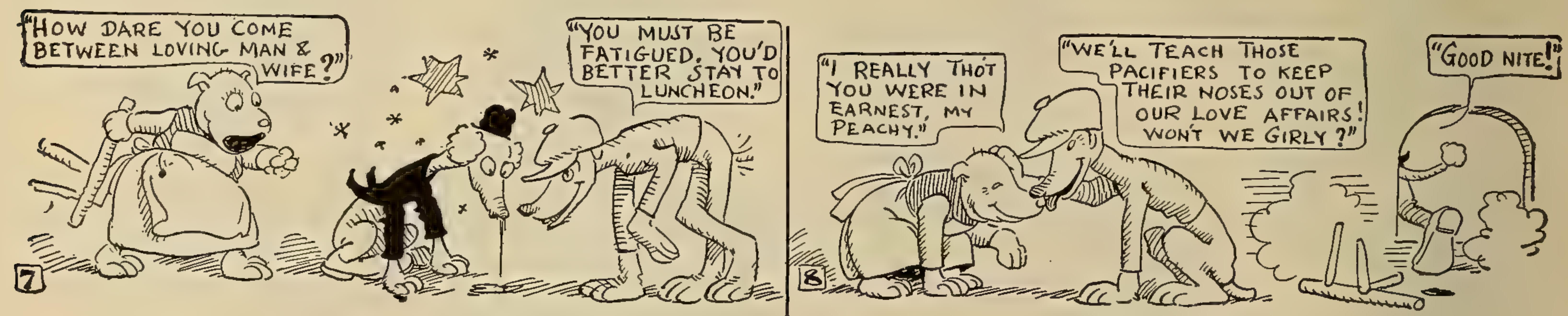
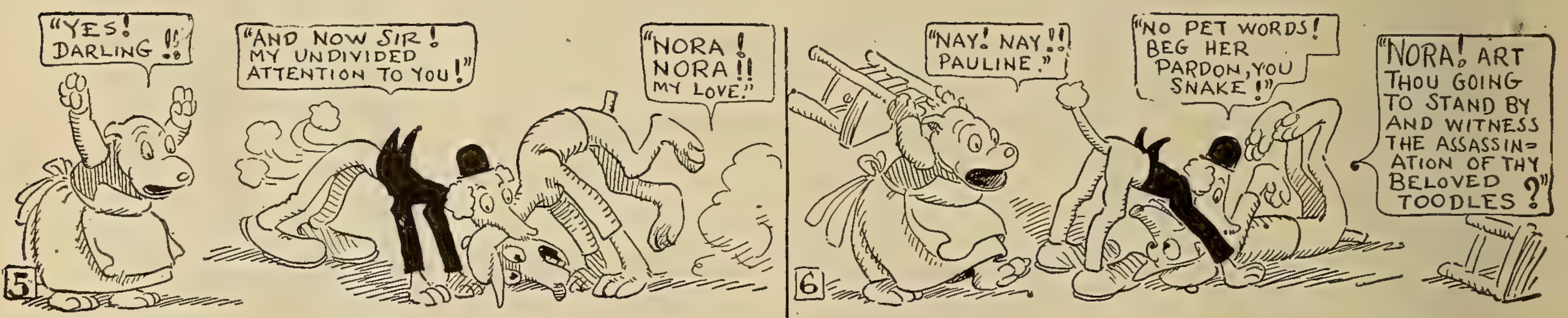
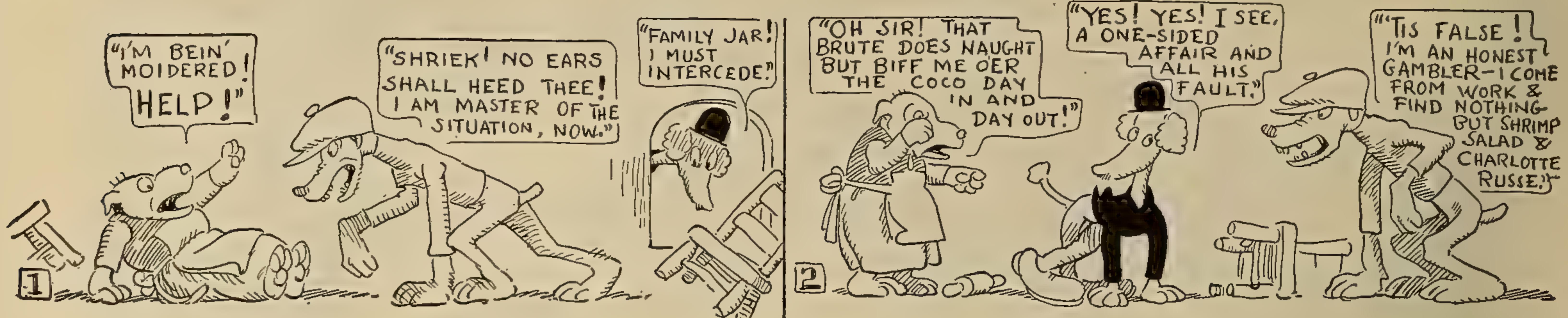
A Jill for a Jack.

A Trench Spade.



A Jill for a Jack

ONE REEL CHAWLIE, THE-
FEATURE -SELF APPOINTED PEACE
COMMISSIONER



be the result of the amateurish efforts of a wife or daughter who has indulged in a course of lectures on interior decorating. Daughter's bedroom would never be complete without the inevitable *chaise longue*, with its myriad of fussy pillows and crepe de chine or georgette coverlet with ribbons and lace and gobs of French flowers. More like a movie star's newly acquired chamber or a well-set-up chorus girl's, it would



With this chilly photo came the explanation: "Kathleen O'Connor sets a new fad in personal decoration." Our choice of a caption would be:

"Kathleen O'Connor
With something stuck on her."

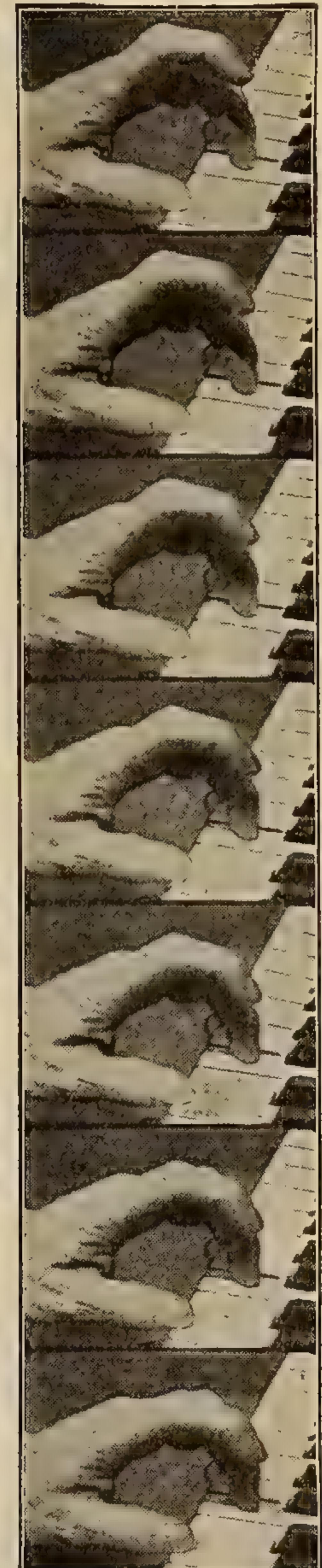
appear to be. If a rich man drinks, not one bottle is brought, but a dozen; Scotch, rye, vermouth, gin and brandy are all hugging each other on the tray. Huge humidors full of long black cigars are everywhere about. The only way to appear wealthy in the movies, according to what is shown on the screen, is to acquire numberless "things" and be completely surrounded by inanimate objects. Many people who have more than one million live in very simple homes. It is very hard to tell who really has the million dollars and who the million cents. An elegant simplicity both in one's surroundings and in one's mode of life denotes "wealth" far more effectively than an overdone luxuriousness and vulgar display. Rich people are not necessarily extravagant. They do not continually overdo. They are more often very simple in their method of life and its pleasures, and are human and real. Is it because so many graduated from among the poorest?

You Can't Teach Piano by Correspondence, Dr. Quinn

Many people told me this, when I first started, OVER TWENTY-FIVE YEARS AGO.

But now, after more than a quarter century of steady growth, and with my successful graduates scattered all over the world, this "old-fogy" prejudice against learning by mail has nearly vanished.

I now have far more students than were ever before taught by one man. There isn't a State in the Union that doesn't contain a score or more skilled players of piano or organ who obtained their entire training from me. They learned in quarter the usual time and at quarter the usual cost. I will gladly refer you to any number who will soon convince you of the excellent results they gained from my instruction. My free booklet, "How to Learn Piano or Organ," will interest and inform you. But don't send for it if you're afraid of being convinced.

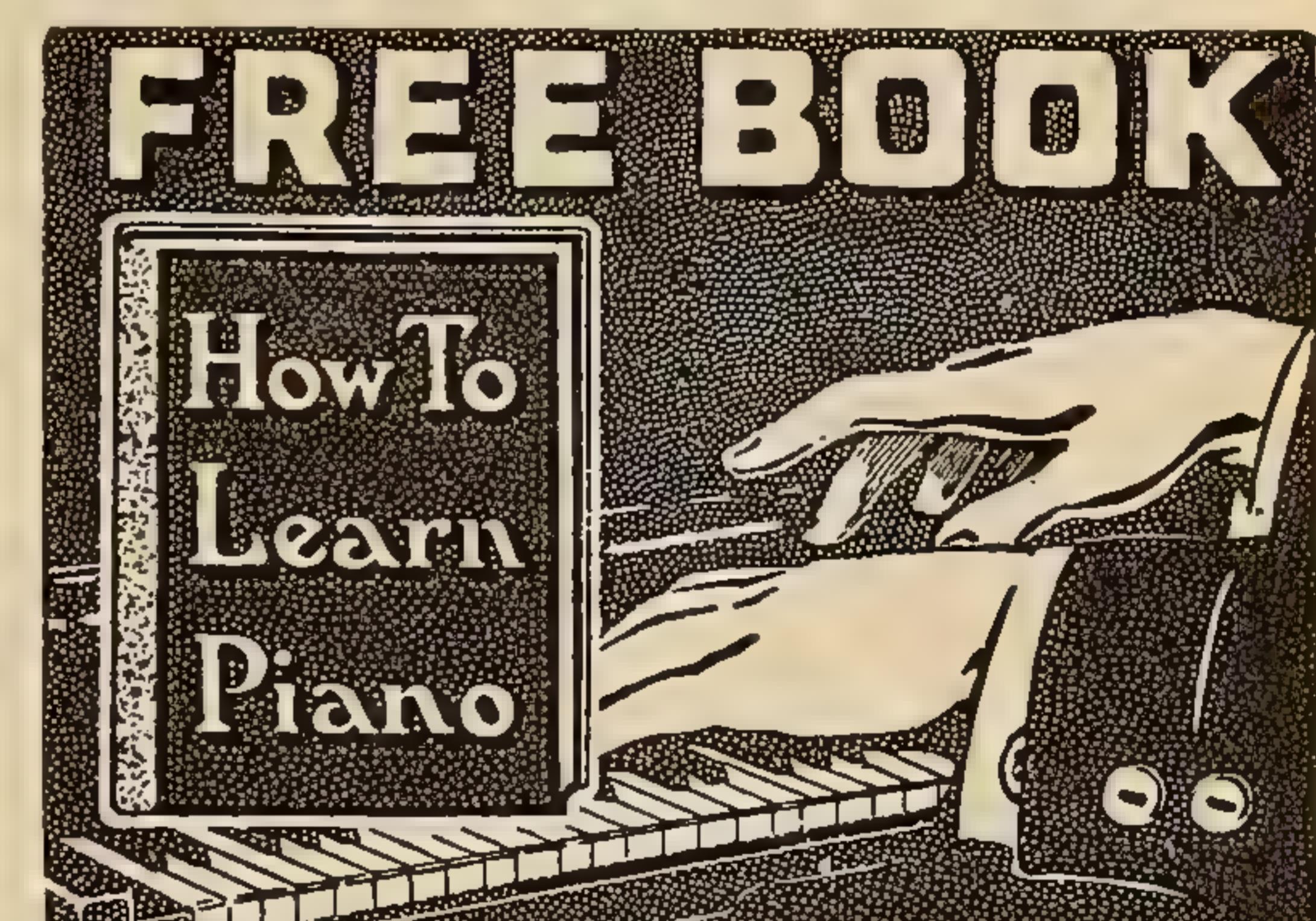


DR. QUINN AT HIS PIANO—From the famous sketch by Schneider, exhibited at the St. Louis Exposition.

portant and exclusive invention, QUINN-DEX. Quinn-Dex is a simple, hand-operated moving picture device, which enables you to see, right before your eyes, every movement of my hands at the keyboard. You actually see the fingers move. Instead of having to reproduce your teacher's finger movements from MEMORY—which cannot be always accurate—you have the correct models before you during every minute of practice. The COLORO-TONE and QUINN-DEX save you months and years of wasted effort. They can be obtained only from me and there is nothing else anywhere even remotely like them.

Men and women who have failed by all other methods have quickly and easily attained success when studying with me. In all essential ways you are in closer touch with me than if you were studying by the oral method—yet my lessons cost you only 43 cents each—and they include all the many recent developments in scientific teaching. For the student of moderate means, this method of studying is far superior to all others; and even for the wealthiest student, there is nothing better at any price. You may be certain that your progress is at all times in accord with the best musical thought of the present day, and this makes all the difference in the world.

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TO MOVIE MEN

*Something New in
Animated Novelties*

CHAWLIE OF DOGLAND

BY
ZIM



ANIMATED CARTOON
by W. E. STARK

Zim's "Chawlie of Dogland" Brought to Life

THE demand for Eugene Zimmerman's Caricatures and Cartoons, as evidenced by the popularity of his work in the columns of Judge during the past thirty-seven years, has prompted me to bring the possibilities of his latest creation, "Chawlie of Dogland," to the attention of the Motion Picture Industry.

As there is a continually growing demand for the animated cartoon, I have made a sample reel of the Zim series, to show its screen value as an animated subject and would like to arrange for the manufacture and release of this series.

Let me tell you more about the Chawlie proposition. Live wires get in touch with

W. E. STARK
STUDIO 802

145 West 45th Street New York City

David Belasco Speaks

IN "The Gold Diggers," David Belasco's latest theatrical offering, a reference is made to the movies that, in view of the generally immoral tone of Mr. Belasco's production, is, to say the least, quite amusing. The chorus girls—who are the "Gold Diggers"—are shown in this cheap, banal play as having no moral sense whatever, parasites whose sole aim in life is to get, by hook or crook, money from men. Now, the idea seems to be, judging from the conversation of these ultra-worldly-wise young women in Mr. Belasco's play, that no longer can the innocent country girl who comes to the big city and goes into the chorus of a musical show be surprised or shocked by any phase of her new life; the raw conversations, the experiences with men, and all that the great, big, wicked world—New York City—may hold for her—all this, according to Belasco, she has previously learned from the movies in her little home town before she ever



*Katherine Lewis, of Strand Comedies,
tickling herself so as to get a laugh.*

struck the Gay White Way. If Mr. Belasco's play were a little less artificial, if it were a bit consistent, if it were not such an impossible, boresome contraption, devotees to the motion picture might rise in wrath and tell Mr. Belasco just where he gets off. But it isn't taken that seriously. One thing is sure. No young girl who views "The Gold Diggers" could ever after be shocked by anything the movies might offer.



Next time Gloria Swansen is photographed with a deer of her own killing, she should see that the property man makes a little better job of it.
Deer are not wearing square cut sack coats this season.

A Logical Story

NOT having had the time to read the program before the theater darkened, who had prepared the scenario of "Stepping Out" was not known to me as the story opened. It had not progressed far before the bets were up on C. Gardner Sullivan for author. What Thos. H. Ince might have accomplished in the motion picture world without Mr. Sullivan's invaluable aid is a matter for speculation. A producer of mediocre ability could not fail of success if he had the well-written and logical scenarios to film that Mr. Sullivan writes. "Stepping Out" is a charming story of a young couple, even though it tells the oft-told tale of a selfish, conceited prig of a husband and an unselfish, devoted wife. It is told here with a difference

and with more than a semblance of reality. The wife in "Stepping Out" has a brain as well as a heart, even if her devotion were a bit slavish. She handles her problem

Don't Be a Sickly Failure!



STRONGFORT
The Perfect Man

Are you dragging yourself about from day to day, always tired and dispirited; suffering from backache, indigestion, constipation; your biliousness showing in your face, your lack of energy in your eyes, your good-for-nothing physical condition in the hang-dog air with which you meet your fellowmen? Have you about given up hope—and has your wife given up all hope—that you will ever get ahead and amount to anything in the world?

Pull Yourself Together!

Brace up! There's a way out! You can be a man again! You can be full of life and energy and good health; you can trample under foot the sickly troubles that are pulling you down; you can change the watery fluid in your veins to sparkling red blood, that will nourish mind and body, overcome all your ills, and put you at the top of the heap.

No matter what brought you to your present condition; no matter how long you have sunk; you can be RE-BUILT into a MAN, with health and strength and mental and physical vigor and efficiency.

It's Never Too Late

Strongfortism doesn't know the meaning of the words "too late." No matter what your age or condition; no matter how long you have been mired in the slough of despondency or struggling under the handicap of physical irregularities, Strongfortism can make a new man of you. Strongfortism can improve every part of your system; strengthen your heart, lungs, liver, stomach; clear your brain; steady your nerves, rid you of that eternal languid, tired feeling, and start you on the path to success.

I Can Re-Create You

I KNOW that I can make you over, can improve you 100 per cent., because I have helped and am helping thousands of other men—some of them pretty far gone, too, before they took up Strongfortism. I have no pills, powders or patent medicine dope to offer you; no drugs of any kind. EXPERIENCE instead; the solid experience of a lifetime with myself and my pupils; the experience and study that have enabled me to dig out and apply to you the secret laws on which human health and happiness and vitality depend.

Send for My Free book

"Promotion and Conservation of Health, Strength and Mental Energy" tells you all about Strongfortism; tells you how you can overcome your mental and physical ailments; how you can strengthen your vital organs; how to obtain symmetry of form and figure. It's forty-eight pages of talk straight from the shoulder, telling how you can get the most pleasure out of life, from a man who knows what he's talking about.

Mark the coupon below, showing what ailments you suffer from and send it with three 2c stamps to cover mailing expenses and I will send you the book free.

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Physical and Health Specialist

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Dear Strongfort: - Please send me your book, "Promotion and Conservation of Health, Strength and Mental Energy," for postage of which I enclose three 2 cent stamps to cover mailing expenses. I have marked (X) before the subject in which I am interested.

• Colds	• Insomnia	• Poor Circulation
• Catarrah	• Heartweakness	• Youthful Errors
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• Rupture	• Torpid Liver	• Round Shoulders
• Flat Chest	• Indigestion	• Lung Troubles
• Neuritis	• Nervousness	• Increased Height
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Write Plainly

Frank Joyce says: See

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Alice Joyce says: See her brother Frank at the

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Exceptional opportunity to live in cool, light, artistically decorated rooms at remarkably low summer rentals. Overlooking Central Park. Moderate price dining room. Everything to make your stay pleasant.

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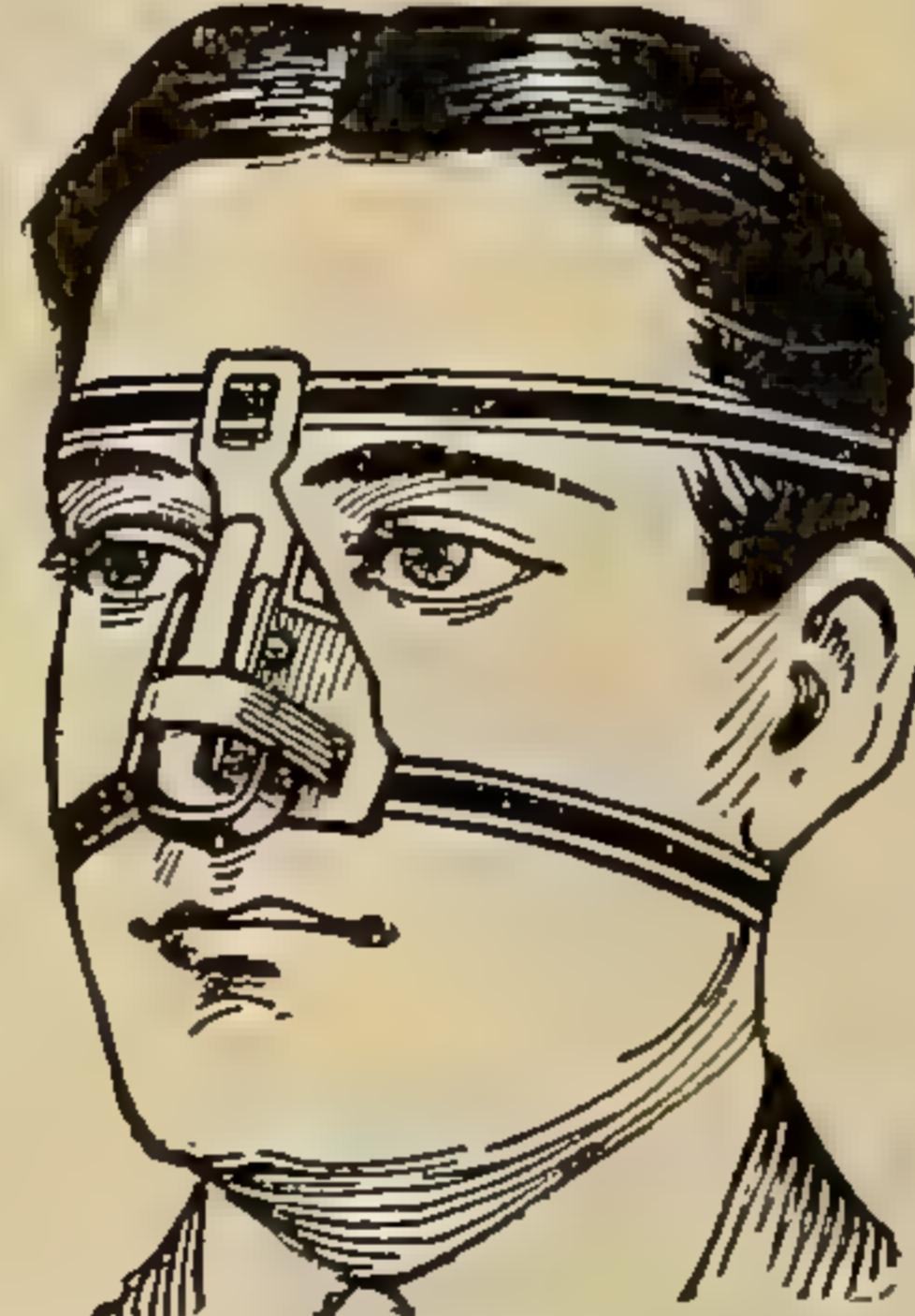
YOU HAVE A BEAUTIFUL FACE BUT YOUR NOSE?



BEFORE



AFTER



IN THIS DAY AND AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times.

Permit no one to see you looking otherwise; it will injure your welfare! Upon the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny? My new Nose-Shaper, "TRADOS," (Model 24) corrects now ill-shaped noses without operation, quickly, safely and permanently. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct ill-shaped noses without cost if not satisfactory.

M. TRILETY, Face Specialist, 1261 Ackerman Bldg., Binghamton, N. Y.

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ILLUSTRATED

By WINFIELD SCOTT HALL, M.D., Ph.D.
SEX FACTS MADE PLAIN

What every young man and
Every young woman should know
What every young husband and
Every young wife should know
What every parent should know

Cloth binding—320 pages—many illustrations

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Send TEN cents at once for our New Illustrated Coin Value Book, size 4 x 7. It may mean your fortune. Get posted.
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Faultless
SINCE 1881
Pajamas Night Shirts
"The NIGHTwear of a Nation!"
Look Well—Make Sleep Easier
Take them with you
E. ROSENFIELD & CO., Baltimore and New York

in a masterful way. When she finds how unappreciative her husband has been; how on nights when he told her he had to work at the office he visited the movies with his pert young stenographer; how he fabricates lies to justify his conduct—when she learns all this, she quietly "steps out" and gives her young husband time to come to his senses. This, of course, he does. Penitently he "steps back" at the finish and is forgiven. One felt that this brave little wife received him more for the sake of their little son than for her



Bessie Love demonstrating the amiable theory of Mr. Euclid that the sum of two sides of a triangle is greater than the third side.

own. She had been too deeply hurt; it would never be quite the same to her. The story is developed by a capable company, the star of which is Enid Bennett. She is very appealing and brings to the portrayal of the young wife such quiet, restrained, thoughtful acting as to make the part of June Hilary a very real person indeed. She satisfies the eye and puts over the author's meaning with an intelligence quite as rare as the logic shown in the sub-titles. This is nowhere better done than when the husband comes back,

and the wife with a plaintive look says to him, "I want to love you; I hope I still do." With so many photoplay stories manufactured out of sheer idiocy, this Paramount picture, "Stepping Out," is refreshing, interesting and enjoyable throughout its five reels.

Why Art Titles?

JOAN BENEDICT, the New York *Post* columnist, says that it "seems to her" that: "The only trouble about 'art titles' made much of by the movies lately is (1) there is no art about them, (2) they have small value as titles, and (3) instead of interpreting the pictures, they impede their progress and distract the understanding." It seems that way to so many, why not dispense with the labor and expense necessary for their execution and do away with them altogether?

An Acquaintance Begun in the Movies

THE friendship that sprang up everywhere between the American Doughboy A. E. F. and the French child is commented upon in a very interesting article contributed to the New York *Times* on "The Mind of the Doughboy A. E. F.," by Captain Arthur E. Hartzell. A French officer gave him this explanation of the friendship: "In the last ten years or so your Wild West moving pictures and stories have had a great vogue in France, so that all the children know them. In fact, it is the American picture as we know it. When your troops arrived, many people remarked on their wonderful physique and their general appearance, which bespoke the open plains of your great

West. The French boy, therefore, saw the hero of the drama or novel that had particularly thrilled him appear before him in real life. His joy and admiration were unbounded. He could worship his hero in the flesh."

Movies To Tell the True Story

THE motion picture is to be used to bring harmony to the warring factions of Mexico, to promote understanding between the people of its different states, who, owing to poor traveling facilities and inadequate schools, have remained in ignorance of each other's problems and characteristics. By the same means people of America are to be informed of conditions in Mexico to-day. So amazing have been the uses to which the motion picture has been put, it would seem the future could hold but little that was new for it to accomplish. Here is "Darkest Mexico," a land of ancient culture, of romance, of wealth, with a capital whose brilliant social life not many years ago vied with that of Paris and Vienna. Who would to-day venture into this land of brigands, of treachery, assault and murder? Who would think of touring Mexico now? The motion picture is to be used by the Carranza government to show the people of America other conditions in Mexico to-day to offset the idea of lawlessness that has been rampant there the past years. These pictures show the normal side of Mexican life, social and educational. There are pictures of fine buildings, beautiful scenery and thriving industries. Other films are to be used for the education and improvement of the Mexicans themselves.



No, this is not Papa and Mama Moreno but Mr. Tony Moreno and Miss Pauline Curley, his leading woman, spending an afternoon with a family of famous Lilliputians.



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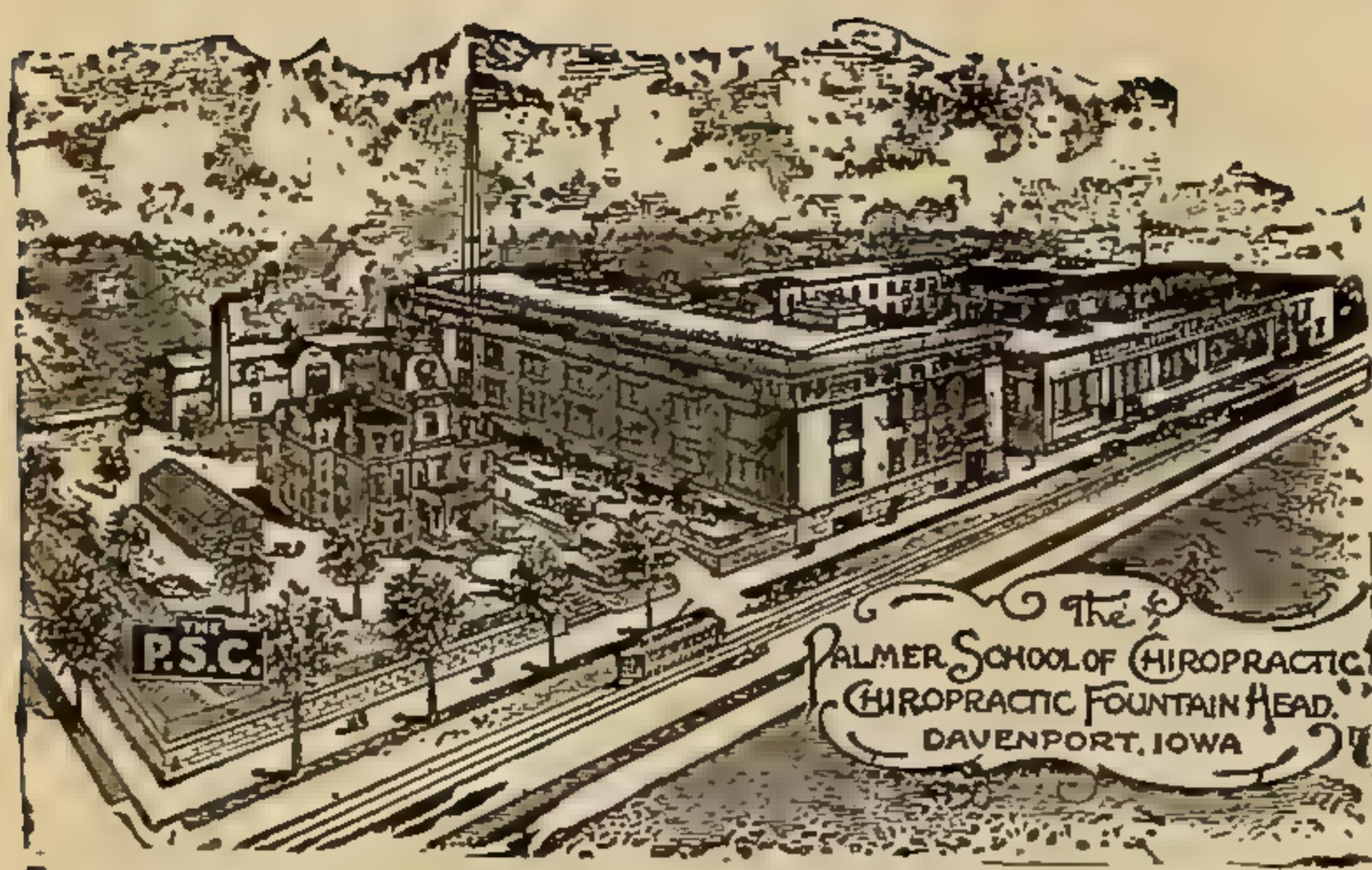
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There surely could not be a better use for them. Stories and articles might be written telling of all this, but they would be reluctantly accepted and only half believed. But what the camera would show of Mexico's intimate life, the public would grant full measure of truth.

Celluloid Celebrities

(Continued from page 14)

heels, whether said heels be at the Brunton studio or in the garden of Kerrigan's handsome Hollywood home.

The popular actor's diversion when away from the studio is in digging around his garden, of which he is very proud. Passers-by, seeing him so engaged, in dirty overalls and a brimless hat, take him to be the gardener or the hired man—never "Handsome Jack" Kerrigan, the film star.

BOBBY VERNON'S favorite amusement, outside of signing pay check receipts, is playing tennis. He and three other young men of the Hollywood film colony have induced the landlord of the apartment where they live to install a tennis court on the roof, and it is rumored that Bobby is fast approaching a state of excellence which will make Johnson blink with envy. The only people who aren't enthusiastic about the roof court are the tenants who live on the floor beneath. You can't please everybody, says Bobby.

Shocking

The picture, a travelogue, showed scenes of a tropical river, the waters of which were fairly swarming with electric eels.

"Gee!" murmured the Chronic Idiot in the audience. "I'll bet there's a dickens of a strong current in that creek."

Ruined

Manager—For heaven's sake, why is the star going to sue us?

Director—She says that the glycerine used in her emotional scenes has ruined her complexion.

Enriching the U. S.

"The money spent by scenario writers for postage is making the Post Office Department rich."

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Vacation Aftermaths

(Continued from page 25)

portunity of seeing a lot of them; besides—she admits it—she's a fan!

Harry Carey took advantage of his vacation to give his cowboys an outing at the beach, and instead of riding bucking broncos, they rode inflated "surf fish," and found them more difficult than outlaw cayuses. Harry Carey is reported to have "pulled leather" several times when his mount submerged.

Jim Corbett took his vacation directly after the Willard-Dempsey fight, and, like Grape-Nuts, it would seem that "there's a reason." He was betting on Willard and advised everyone around the studio to go and do likewise, with the result that a large amount of money was put up on Jess. Corbett maintains that the fight—or, rather, the fiasco—had nothing to do with his leaving the studio when he did; but there are some—especially among the losers—who intimate that when he comes back, it will have to be with a bodyguard.

The best vacation story I have heard came through publicity channels, and, therefore, should perhaps be discounted; but, anyway, here it is. I am told that Dustin Farnum took a party of people to Catalina on his steam yacht, and coming back, they ran out of steam or whatever it is propels such highbrow boats. The yacht began to drift toward what looked to be a large rock, but, on closer approach, it was seen to be no less than a sleeping whale. Now, a whale wakened suddenly is a dangerous proposition, and the men, rising to the occasion, jumped overboard, and by swimming vigorously and pushing against the sides of the yacht, managed to steer it away from his whale-ship. They spent practically the whole day in the water, until the engine could be made to work; and it was a tired and bedraggled bunch that finally landed in Los Angeles. I won't vouch for the truth of it, because "Dusty" told me he'd had a magnificent time; but, anyhow, it's a whale of a story.

Poor Guy!

"That man standing there has more enemies than any other person in Los Angeles."

"Who is he?"

"A motion picture casting director."

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Film Fun is chock full of motion picture humor, advance information regarding film plays, pictures of artists and interesting side-lights of their hobbies, and full-page portraits of the leading stars.

Can a more suitable gift be made for \$1.50?

FILM FUN

A horizontal line of 20 small, dark, rectangular blocks arranged in a single row. The blocks are evenly spaced and have a consistent width and height, creating a simple, geometric pattern.

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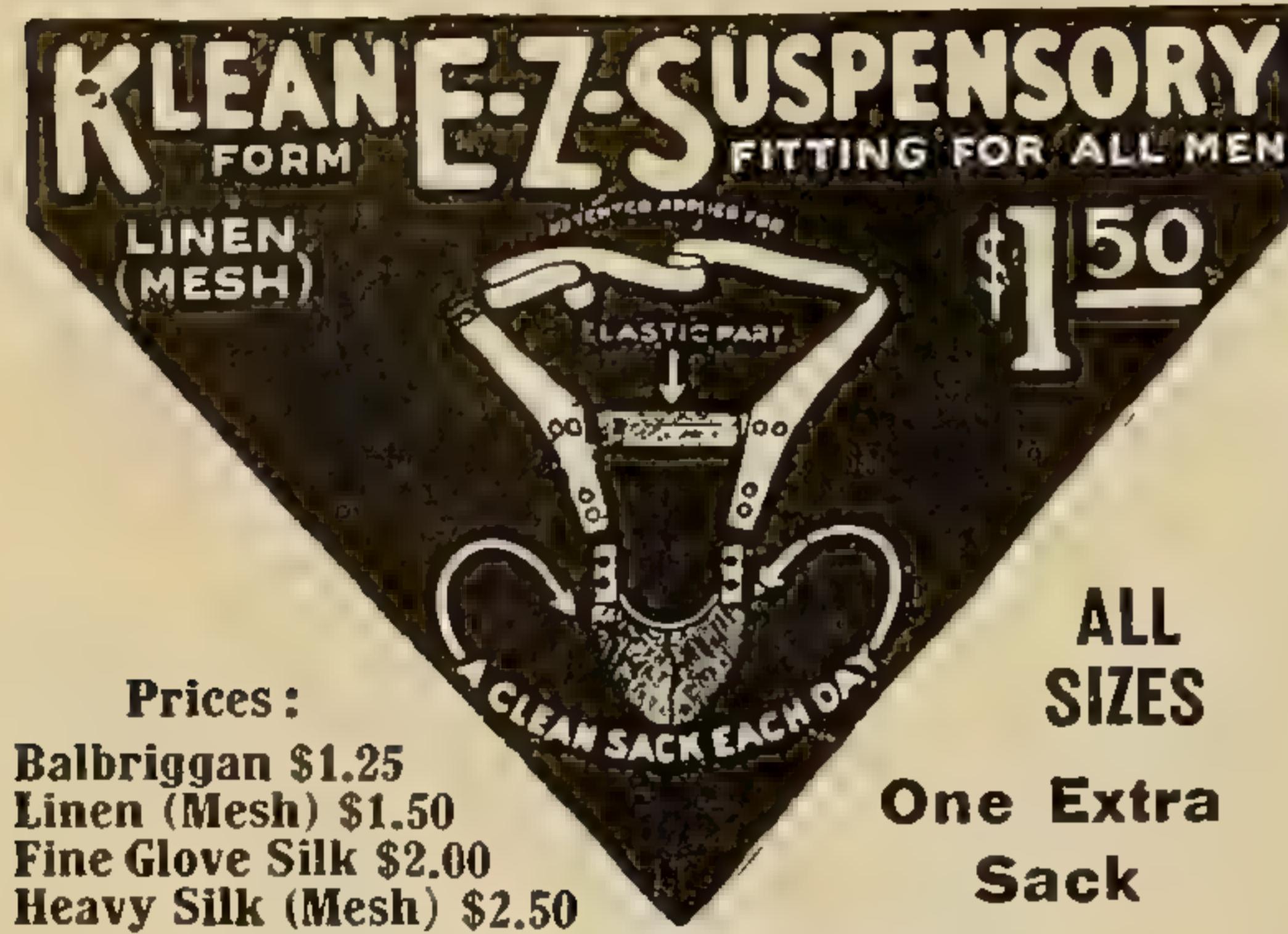
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Supplicant

"What are the director and the star in such earnest conversation about?"

"The director cannot find a flat, and he's trying to induce the star to let him use the second floor of his garage."

Curious

Why is it—

That a motion picture company generally goes out of business several weeks after it advertises for scenarios, offering to pay from \$1,000 to \$20,000 for them?

Catastrophe

Friend—I thought you liked that extra. Why did you fire him?

Director—He got rattled during a wedding scene, and instead of throwing rice, he threw a pie.

Directors, Notice

"There's one point in which the motion pictures aren't true to life."

"What is that?"

"I never see any radiators in the interior sets, even if it is a winter picture."

Can You Imagine—

William Fox filming the "Elsie" books with Theda Bara in the title role?

Geraldine Farrar signing up with Keystone?

A fight scene between William Farnum and Ernest Truex?

A love scene between Alla Nazimova and Chester Conklin?

Ben Turpin in the dagger scene from "Macbeth"?

Mack Sennett producing a comedy with an Alaskan setting?

A Vamp Has No Soul

Cards picturing a movie actress and a lady's dress shoe were posted side by side in a street car.

"Some vamp, I'll tell the world!" remarked the movie fan, raising his eyes soulfully to the star's profile.

"Yes, but barely the trace of a sole," agreed his companion, the shoe clerk, surveying the latest in milady's footwear.

Ow!

Scenario Writer—What did you do with that drama I sent you?

Director—Ye gods! Was that a drama? I made a comedy picture of it!

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Scenario Editor (to friend, on street car)—I just got wind of the niftiest little plot. I. W. W.'s, blind piggers, a profiteer and—

Secret Service Agent—Young man, come with me!

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Alice knew she was in Wonderland because she saw—

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Mary Pickford with her hair bobbed.

A Griffith picture without kittens.

A Fox comedy without skidding automobiles.

Charles Ray in a full-dress suit.

Theda Bara acting like a human being.

A Mack Sennett comedy without well-filled bathing suits.

Charlie Chaplin wearing a pair of tight oxfords.

Friendless Monarch!

Director (to movie actor applying for a job)—Give your experience.

Actor—I've been on the road eight years, and I took the part of Napoleon at St. Helena in—

Director—I guess I'll hire you. You're the only man I ever heard of who took his part.

So Ordered

Break, break, break

On his head those china dishes
(For this is a slapstick movie film
To suit the public's wishes).

No Brains Need Apply

Flora—Whatever became of that simple-minded friend of yours?

Fauna—Oh, he's doing well now, writing explanatory sub-titles for the movies.

Film Fun

No. 368—DECEMBER, 1919

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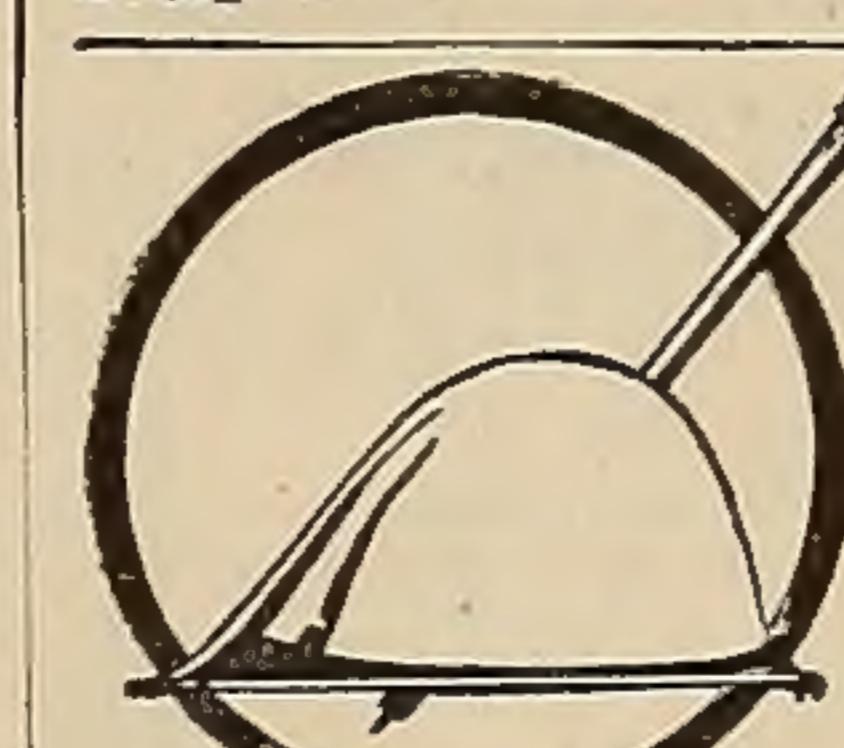
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All our readers should write her at once and she will tell you absolutely free; about her various new beauty treatments and will show our readers:

How to remove wrinkles in 8 hours;
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How to make long, thick eyelashes and eyebrows;
How to remove superfluous hair;
How to remove blackheads, pimples and freckles;
How to remove dark circles under the eyes;
How to quickly remove double chin;
How to build up sunken cheeks and add flesh to the body;
How to darken gray hair and stop hair falling;
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Simply address your letter to Helen Clare, Suite A102, 3311 Michigan Ave., Chicago, Ill., and don't send any money, because particulars are free, as this charming woman is doing her utmost to benefit girls or women in need of secret information which will add to their beauty and make life sweeter and lovelier in every way.



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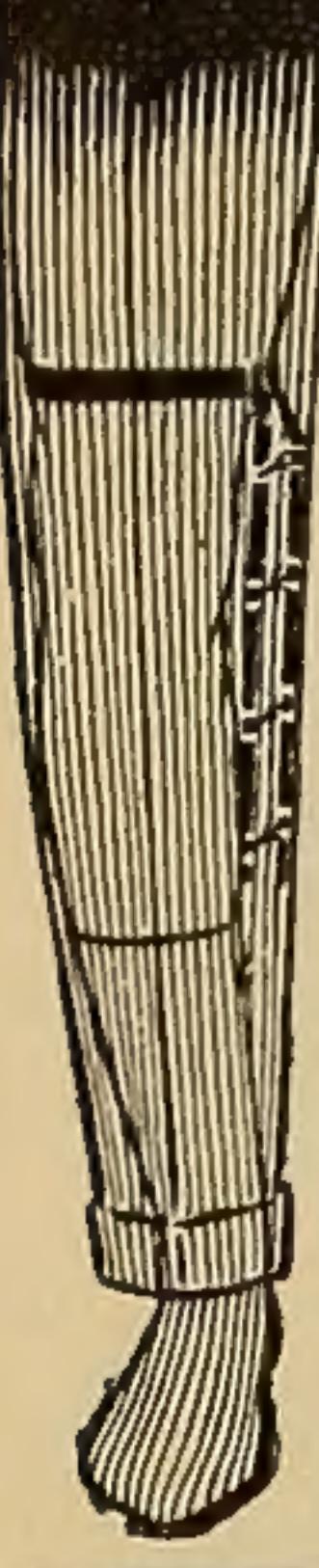
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Little Miss Muffett
Sat on a tuffett,
In front of the camera man.
Along came a spider
And sat down beside her,
And both of 'em got up and ran.

Surprising

"What's the matter with that chap?
He's looking behind him every three
or four steps."

"He's a movie star, and he cannot
understand why there isn't a crowd
following him."

A New Problem

Director—Where's the location man?

Assistant—He hasn't been down for
three days.

Director—Is he sick?

Assistant—No; he's looking for a
new flat.

No Chance

"Why so gloomy, Bill?"

"It's just this—a fellow's got a hard
time of it when his girl adopts a movie
actor as her ideal."

Too Much

Friend—Why did you quit your job?

Director—The boss wanted me to pro-
duce a film based on the flood and
Noah's Ark.

Seems So

"What kind of motion pictures are
most popular now?"

"Emotion pictures."

The Villain

HE shot a man in 'Frisco,
And he poisoned one in Troy;
He killed the husky captain
Of the pearler Eddie Foy.

He sandbagged two policemen
On the night he robbed the mails,
And knifed a wealthy farmer
Ere he tied him to the rails.

He kidnapped several kiddies
For a wicked gypsy band,
And bombed a king according
To a nihilist command;
And yet unapprehended
In our midst is daily seen,
For he is the leading villain
Of a play upon the screen.

—Minna Irving.

Foxy

Minister—Do you promise to love,
honor and obey—

Authoress (absent-mindedly)—I'll
give him everything—but my moving
picture rights, never!

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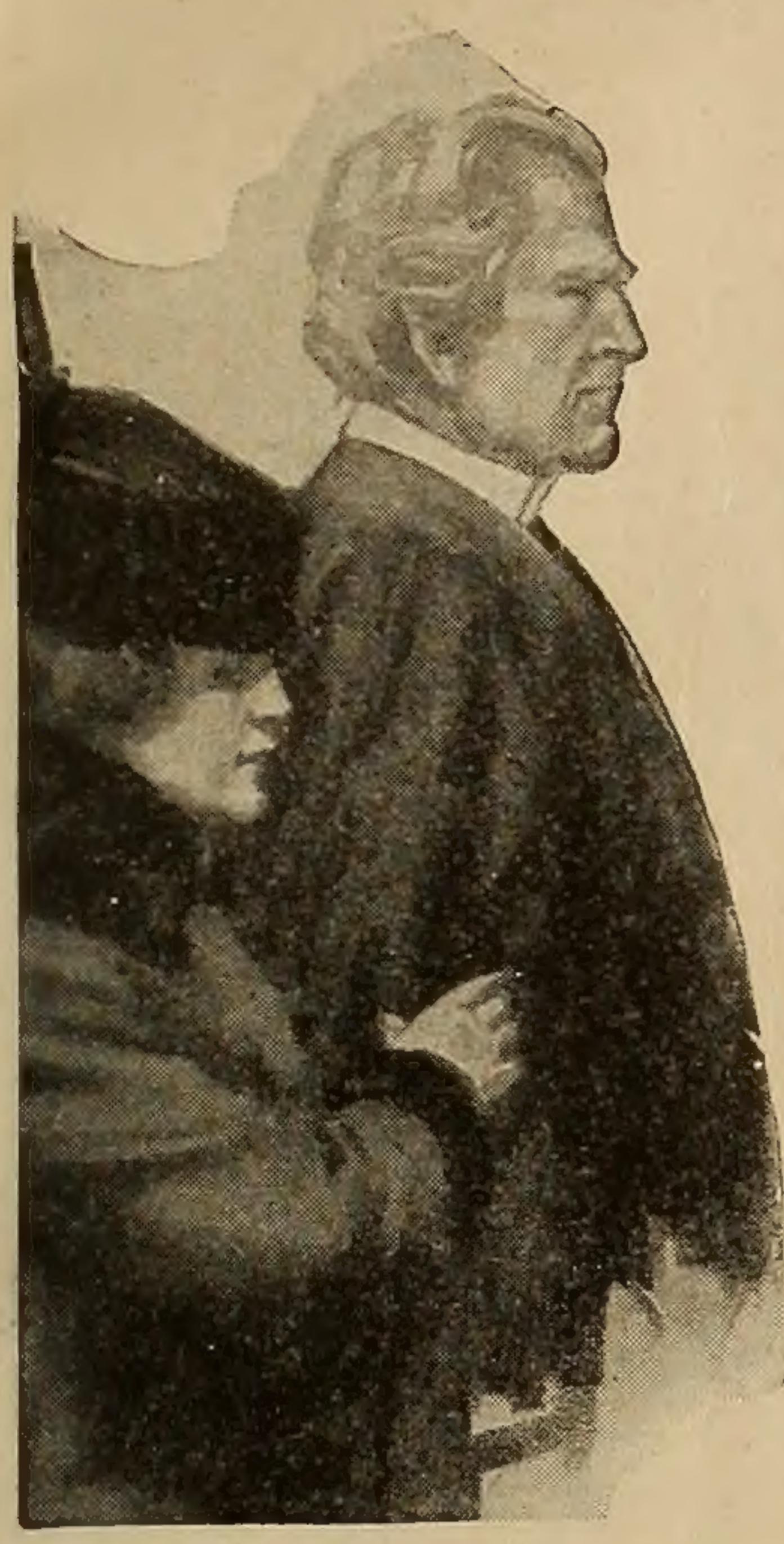
STATEMENT OF THE OWNERSHIP. MANAGEMENT, etc., required by Act of Congress of August 24th, 1912. Film Fun, published monthly at New York, N. Y., for October 1st, 1919.

State of New York
County of New York { ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Jessie Niles Burness, who, having been duly sworn according to law, deposes and says that she is the Editor of Film Fun and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in section 443, Postal Laws and Regulations, to wit: 1.—That the names and addresses of the publisher, editor, managing editor, and business manager, are: Publisher, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Editor, Jessie Niles Burness, 225 5th Ave., New York, N. Y.; Managing Editor, A. H. Folwell, 225 5th Ave., New York, N. Y.; Business Manager, Reuben P. Sleicher, 225 5th Ave., New York, N. Y. 2.—That the owner is, and stockholders owning or holding 1 per cent. or more of total amount of stock, are: Owner, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Stockholders, John A. Sleicher, 225 5th Ave., New York, N. Y., Anthony N. Brady Estate, 54 Wall St., New York, N. Y. 3.—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: John A. Sleicher, 225 5th Ave., New York, N. Y.; Mary Peckham Sleicher, 710 Madison Ave., Albany, N. Y.; Reuben P. Sleicher, 225 5th Ave., New York, N. Y.; City Real Estate Company, 176 Broadway, New York, N. Y.; Anthony N. Brady Estate, 54 Wall Street, New York, N. Y. 4.—That the two paragraphs next above, giving the names of the owners, stockholders and security holders, contain not only the list of stockholders and securityholders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by her. JESSIE NILES BURNESS. (Signature of the Editor.)

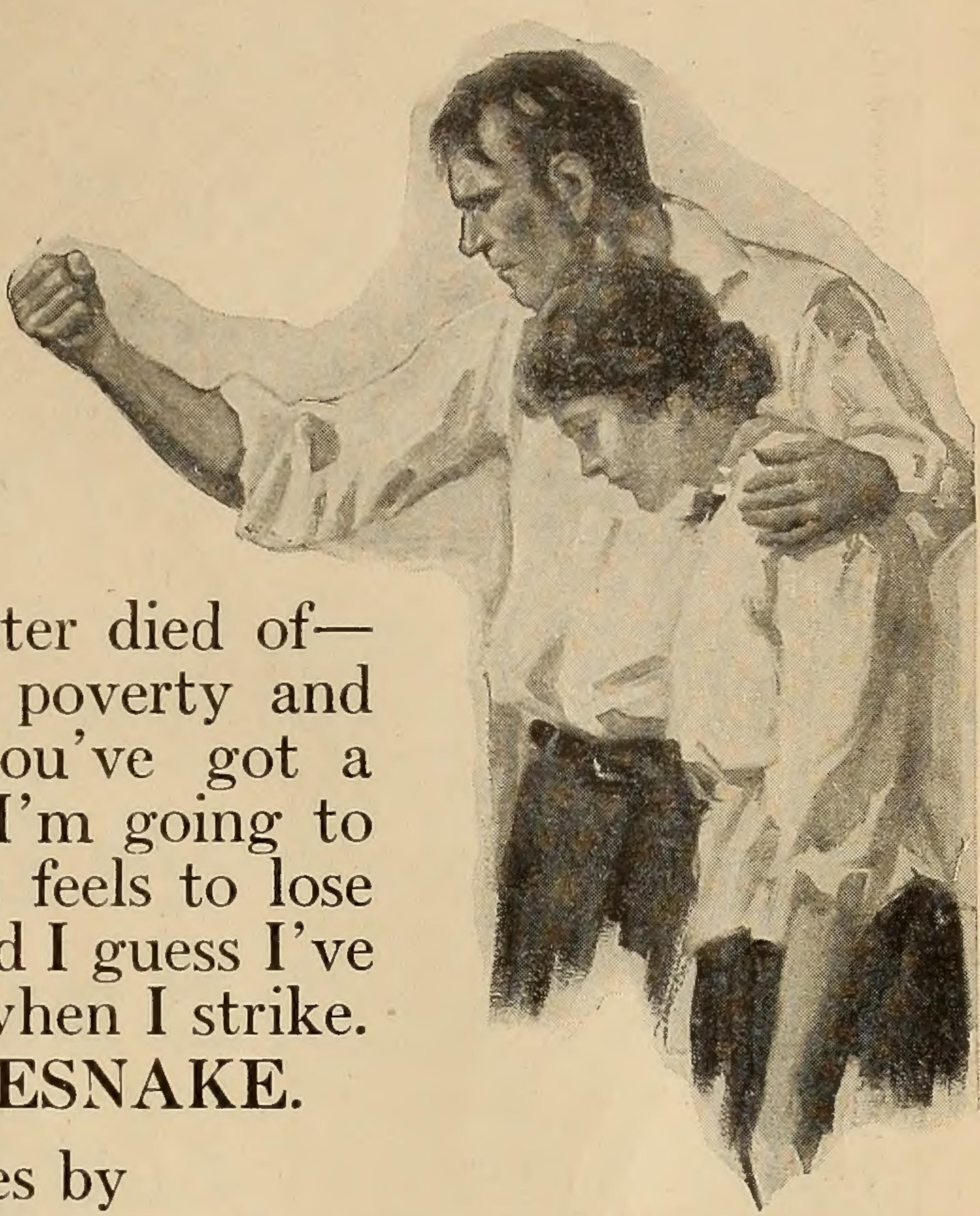
Sworn to and subscribed before me this 17th day of September, 1919. A. E. ROLLAUER, Notary Public, Queens County No. 982; Certificate filed in New York County No. 173; New York County Register's No. 1254; Commission Expires March 30th, 1921.

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When you sent me up for four years, you called me a rattlesnake. Maybe I am one—anyhow, you hear me rattling now. One year after I got to the pen, my daughter died of—well, they said it was poverty and disgrace together. You've got a daughter, Judge, and I'm going to make you know how it feels to lose one. I'm free now, and I guess I've turned to rattlesnake all right. Look out when I strike.

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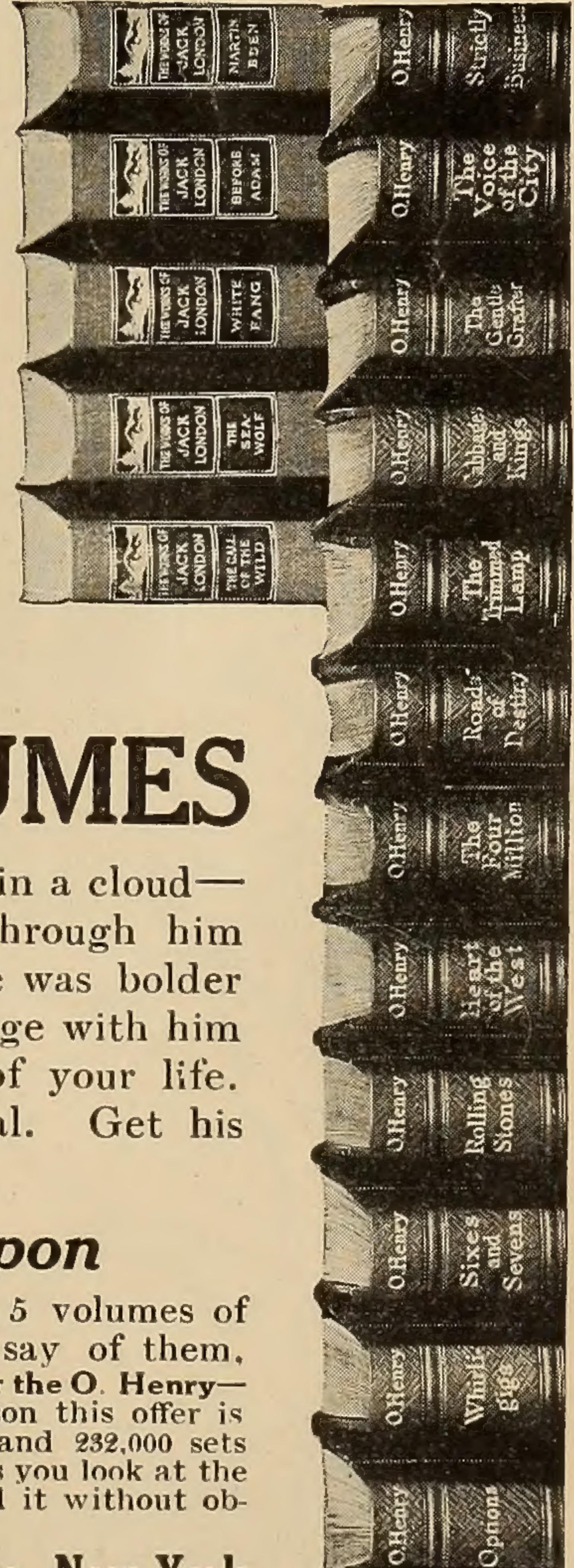
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